74TH SEASON

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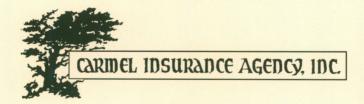
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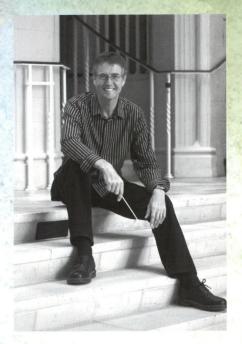
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welcome



IT is with great pleasure that I welcome you to the Carmel Bach Festival's 74th season – one that, with a starting point in the sublime yet ever changing music of J.S. Bach, will be revealing exciting new connections. I hope you will be enriched, challenged and delighted by what you hear.

This season sees the start of an international musical journey that will span several years. The first stop, not surprisingly, is my native England, with familiar and less well known composers sharing the stage in sometimes unexpected juxtaposition. Themes and works range from the pastoral to the exuberant, from classical to jazz, from traditional to avant-garde, and, with youth complementing experience, all is brought together in a celebration of the power of music.

I eagerly anticipate the beginning of my association with this outstanding Festival Orchestra, Chorale, Chorus and Youth Chorus, and Soloists – three internationally renowned newcomers, countertenor Daniel Taylor, tenor Rufus Müller and baritone Alexander Dobson, together with distinguished Festival favorites, soprano Kendra Colton, baritone David Newman and tenor Matthew Anderson.

I am also delighted to introduce the first in a series of commissions: a new orchestral arrangement of Fancy on a Bach Air by award-winning American composer John Corigliano, originally written for solo cello, inspired by Bach's cello suites, and re-worked for the Festival. Exceptional performances by guest artists Stephen Prutsman (piano) and Joe Lovano (saxophone) plus a blend of cross-genre programming will both complement and contrast our traditional baroque repertoire, creating a richly diverse yet deepened festival experience.

I hope you will share with me my vision for the Main Concerts —

The calm yet haunting tones of Vaughan Williams' Pastoral Symphony paired with the stormy yet optimistic Pastoral of Beethoven; the opening concert contrasting little known Bach, festive Handel and extrovert Haydn; a wonderful survey of English music presented by the ever popular David Gordon in our new format of "Inside the Music" where, through his fascinating banter, you will discover the familiar in unusual guises with a Purcell Masque and Walton's crazy dance suite Façade. I am sure you will take to your hearts our new and dynamic concertmaster Peter Hanson in his concert of baroque sinfonia and concerti, and choral magician Andrew Megill will be creating truly sweet sounds from the Festival Chorale in a program in praise of music by Purcell, Britten and Handel.

Welcome and enjoy with us a diverse and enriching festival in the glorious surroundings of Carmel that should have you smiling all the way home!

Paul Goodwin, Music Director

carmel bach festival
COTTELLORING
COTTELLORI

WELCOME cont'd



"Nourish beginnings, let us nourish beginnings. ...the seeds of all things are blest. The blessing is in the seed."

-Murial Rukeyser, from "Elegy in Joy"

WELCOME to a new era of the Carmel Bach Festival! What a thrill it is to share this extraordinary pronouncement with you. *Thrilling* because our

2011 Festival is a clear manifestation of a new time for the Festival, borne out of ideas nourished and developed over the past few years. Extraordinary because new Music Director Paul Goodwin is only the fourth in the Festival's 74-year history and an early music specialist—a quality made even richer by his vast knowledge of baroque and symphonic repertoire paired with his trademark flair for creative programming.

This season we hope you feel the joy of playfulness and discovery as you explore musical territory new and traditional, hear lectures by presenters new and familiar, go behind the scenes to learn what makes our Festival happen, travel beyond our traditional venues and locales for a new free community concert in Salinas... There are opportunities to discover new things to love alongside the comfort and delight of favorite traditions. In this annual renewal of the spirit, you may even find yourself reclaiming a little youthfulness!

Our commitment to illuminating Bach's relevance and influence today, and to revealing the continuum of music throughout the ages, underlies the new elements in our programming. These include the first of annual composer commissions, our new crossover series beginning with jazz-classical exploration, fresh ways of presenting traditional repertoire, and an historic first collaboration with the Monterey Jazz Festival's Next Generation Jazz Orchestra. Among the many familiar elements, we continue our rotation of Bach's greatest works on Sundays, continue our rich celebrations of choral music at the Carmel Mission Basilica, and explore the many facets of Bach and his contemporaries in the Chamber Series.

We envision a Festival of international renown where people of all ages and backgrounds come together for a renewal of spirit and imagination, inspired by performances at the highest level of artistic excellence; where thoughtful, innovative programming rooted in our namesake transcends traditional boundaries, enabling a growing number of listeners to experience beauty and wonder–sparking the imagination, stimulating conversation, and enriching lives in unpredictable ways.

We couldn't be more excited that you are here with us in the great spirit of tradition and new discovery. Let us together nourish the beauty of beginnings. Welcome!

Camille Kolles, Executive Director



WELCOME to Festival 2011! May you have a joyful experience as you select from the myriad venues and performances in this, our 74th season.

It is also the beginning of the Paul Goodwin era, which we welcome with great anticipation. Paul brings a wealth of global conducting experience to us along with a fresh approach

to repertoire the world has come to love. Looking back on our search process I will not forget Paul's aplomb, stepping off an international red eye flight, dashing to Carmel for a full Board and Selection Committee breakfast interview, and charming us with a sense of joyful energy. All this while juggling coffee and a croissant! It is my hope that you experience Paul's charm personally.

As we note this time of transition and change in our musical leadership, we should also comment to our Festival as a whole. During the dark days of severe capital market volatility that spawned this difficult economy, necessary steps were taken to support our survival. As you know, the classical music world has lost dozens of orchestras and opera companies. Fortunately, and given the generosity

and understanding from virtually every quarter, constant cost vigilance, and the work of many hands, we now look to our future with a sense of cautious optimism. By most every organizational measure our Festival is experiencing results that are positively counter to the trends in the overall state of classical music.

That said where do we go from here? Simply stated we wish to grow by bringing you the highest quality of performance, new voices, a more personalized audience experience, and by extending our musical reach to more youth and to those normally unable to attend. We believe in these goals and that it is critical for us to aspire to meet them.

Once again, I welcome you—decades long attendees, new Festival-goers, and all members of the Carmel Bach Festival family. It is our privilege to bring the beauty of baroque and classical performance to the classic beauty of our Central Coast. With gratitude to the many hands that bring you CBF 2011—donors, artists, staff, board, and volunteers—we welcome you to all the pleasures!

Janoulle

Dave Nee, President, Board of Directors

contents

Artistic Leadership

Paul Goodwin Music Director & Conductor Andrew Megill Associate Conductor

& Chorale Director

Peter Hanson Concertmaster David Gordon Dramaturge & Master Class

Director

John Koza Youth Chorus Conductor

& Assistant Conductor, Chorus

Allen Whear Chamber Series Director Scott Allen Jarrett Master Class Music Director

Suzanne Mudge Tower Music & Outreach Director

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Chamber Concerts

Trish Hatfield-Carson Stage Manager, Carmel Mission

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Main Concerts



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FESTIVAL PROGRAM

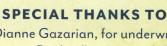
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161 Community & Special Events Carmel Bach Festival was founded in 1935 by Dene Denny and Hazel Watrous

> Carmel Bach Festival P.O.Box 575 Carmel, CA 93921 (831) 624-1521



Arnold and Dianne Gazarian, for underwriting the 2011 Festival Program Book, allowing it to be distributed to all concert goers without charge.



who we are

SET amidst the stunning architectural and natural landscapes of Carmel, California, the Carmel Bach Festival is a world class, 15-day celebration of music and ideas inspired by the historical and ongoing influence of J. S. Bach in the world. For 74 years the Festival has brought the music of the Baroque and beyond to the Monterey Peninsula for music lovers from the region, the United States and abroad.

The nationally and internationally renowned performers of the Festival Orchestra and Chorale, along with our cherished local Chorus, deliver exuberant performances of rare power and intimate beauty that move the soul and inspire the spirit. A rich summer schedule features full orchestral and choral works, individual vocal and chamber ensemble concerts, recitals, master classes, films, lectures and informal talks, in addition to interactive social and family events.

BY THE NUMBERS

56-member Festival Orchestra

28-member Festival Chorale

43-member Festival Chorus

45-Youth Chorus members & Young Musicians



Top: Young Musician Showcase, 2010. Bottom: Youth Chorus performance, 2010. Photos: John Castagna.

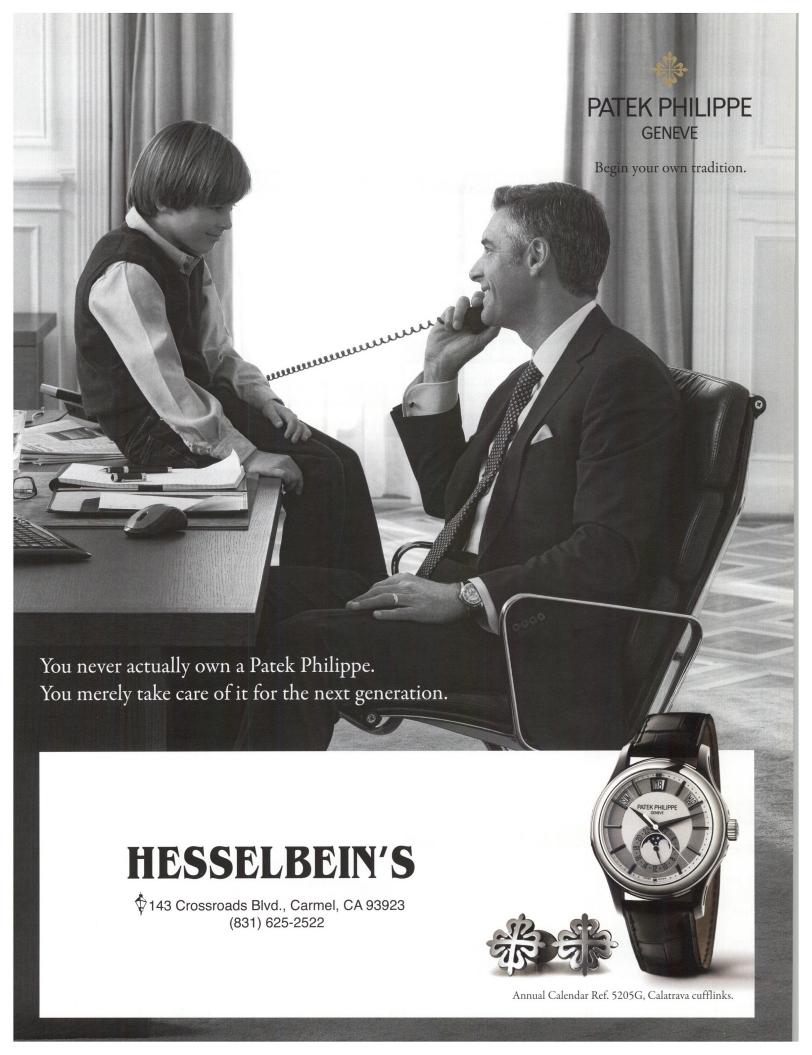
THE CARMEL BACH FESTIVAL —A BRIEF HISTORY

In 1935, Dene Denny and Hazel Watrous founded the Carmel Bach Festival on the premise that Carmel-by-the-Sea should become the epicenter of world-class music, art and cultural expression. Both women were musical producers, owners of the influential Dene-Watrous Gallery and well-known for their efforts in enhancing the cultural life of the Monterey Peninsula. The Festival began as a three-day festival of open rehearsals, events, and concerts with Ernst Bacon as quest conductor.

In 1938, Gastone Usigli was named conductor, leading the Festival until his death in 1956. Dene Denny chose the next conductor, a young man named Sandor Salgo. Under Salgo's 36-year leadership the largely amateur Festival became professional and nationally recognized, and was extended to multiple weeks. Salgo's long tenure as a Stanford University professor created a link between the Festival and the thenemerging study of historical performance practices.

When Salgo retired in 1991, Bruno Weil was named the Music Director and Conductor of the Carmel Bach Festival. During his 19 years with the Festival, ending in 2010, Maestro Weil advanced the Festival's international reputation for artistic excellence and diverse programming and attracted exciting new artists.

Paul Goodwin was named the Festival's new Music Director and Conductor in December 2010 following an 18-month international search. An early music specialist, he was recognized as one of the world's foremost early oboe performers before dedicating himself full time to his conducting career.



Pre-Festival Events

Friday, July 8 • 10:00 am (ST) **OPEN REHEARSAL*** Beethoven Symphony No. 6 Saturday, July 9 • 2:30 pm (ST) **OPEN REHEARSAL***

Chorale, Chorus & Youth Chorus

Sunday, July 10 • 2:30 pm (ST) YOUNG MUSICIANS SHOWCASE* Monday, July 11 • 12:00 pm (CW) MASTER CLASS OPEN SESSION*

Monday, July 11 • 7:00 pm (ST) OPEN REHEARSAL*

Bach Johannes-Passion

Wednesday, July 13 • 5:00 pm (CF) CHAMBER CONCERT

Intimate Bach with wine reception

Thursday, July 14 • 12:00 pm (AS) MASTER CLASS OPEN SESSION*

SATURDAY 16

OPENING NIGHT ACTIVITIES (ST)

Silent Auction Opens* Art Raffle Opens* Bach Boutique Opens* WELCOME GALA DINNER

5:00 pm (FESTIVAL TENT)

7:20 pm Tower Music* (ST) 8:00 pm

MAIN CONCERT Joy is in the Air (ST) with post-concert reception

SUNDAY 17

12:45 pm | PRE-CONCERT TALK* Consider, O My Soul (ST/105)

Johannes-Passion (ST)

Tower Music* (ST) 1:45 pm MAIN CONCERT 2:30 pm

9:00 pm CHAMBER CONCERT Double Quartet Wonders (AS)

THURSDAY 21

12:00 pm | MASTER CLASS OPEN SESSION* (AS) 2:30 pm **CHAMBER CONCERT** Autumnal Brahms (CW) CHAMBER CONCERT 5:00 pm Daniel Taylor & Friends (CC)

PRE-CONCERT TALK* 7:00 pm Bach Beat (ST/105)

MAIN CONCERT 8:00 pm Bach, Jazz & spaces (ST)

WEDNESDAY 20

10:30 am PRE-CONCERT TALK* St. Cecilia (ST/105) CHAMBER CONCERT 2:30 pm Low Down Vivaldi (AS) 5:00 pm **CHAMBER CONCERT** Twilight Trios (CF) 7:30 pm FILM w/Q&A Eroica (S/105) 7:55 pm Tower Music* (CM) 8:30 pm MAIN CONCERT Heav'nly Harmony (CM)

SUNDAY 24

12:45 pm	PRE-CONCERT TALK* Consider, O My Soul (ST/105
1:45 pm	Tower Music* (ST)
2:30 pm	MAIN CONCERT Johannes-Passion (ST)
8:30 pm	CHAMBER CONCERT

THURSDAY 28

10:30 am	YOU SHARE THE STAGE Keyboardists (ST)
12:00 pm	MASTER CLASS OPEN SESSION* (AS)
2:30 pm	CHAMBER CONCERT Autumnal Brahms (CW)
7:00 pm	COMMUNITY CONCERT* Festival Musicians (OC)
7:00 pm	PRE-CONCERT TALK* Bach Beat (ST/105)
8:00 pm	MAIN CONCERT Bach, Jazz & spaces (ST)

MONDAY 25

11:00 am | CHAMBER CONCERT

	Bach on the Organ (CM)
12:00 pm	MASTER CLASS OPEN SESSION* (CW)
2:30 pm	CHAMBER CONCERT The London Bach (AS)
7:00 pm	COMMUNITY CONCERT* Festival Musicians (SH)
7:00 pm	PRE-CONCERT TALK* Strings Attached (ST/105)
8:00 pm	MAIN CONCERT Stringed Elegance (ST)

FRIDAY 29

	11:00 am	CHAMBER CONCERT Nightingale (WS)
	2:30 pm	CHAMBER CONCERT Beethoven to Britannia (CW)
	5:00 pm	YOUTH CHORUS SHOWCASE* (AS)
Access to the second se	6:45 pm	PRE-CONCERT TALK* War and Peace (ST/105)
Contract of the Contract of th	7:20 pm	Tower Music* (ST)

MAIN CONCERT

Landscapes (ST)

8:00 pm

MONDAY 18

CHAMBER CONCERT Bach on the Organ (CM)
MASTER CLASS OPEN SESSION* (CW)
CHAMBER CONCERT The London Bach (AS)
PRE-CONCERT TALK* Strings Attached (ST/105)
MAIN CONCERT Stringed Elegance (ST)

FRIDAY 22

11:00 am	CHAMBER CONCERT Nightingale (WS)
2:30 pm	CHAMBER CONCERT Beethoven to Britannia (CW
6:45 pm	PRE-CONCERT TALK* War and Peace (ST/105)
7:20 pm	Tower Music* (ST)
8:00 pm	MAIN CONCERT

TUESDAY 26

Landscapes (ST)

10:30 am	LECTURE* Baroque and Pop (ST/105)
1:00 pm	CHAMBER CONCERT Food of Love (ST/F)
2:30 pm	CHAMBER CONCERT Solo Spotlight (AS)
4:00 pm	PANEL TALK* Alchemy of Voice (ST/105)
6:00 pm	CHAMBER CONCERT Bright Seraphim (CM)
6:45 pm	PRE-CONCERT TALK* Sweet Harmony (ST/105)
7:20 pm	Tower Music* (ST)

SATURDAY 30

MAIN CONCERT Inside the Music (ST)

8:00 pm

Section and the Control of the Contr	11:00 am	CHAMBER CONCERT Viennese Matinée (ST)
	1:30 pm	MASTER CLASS SHOWCASE (ST)
	8:00 pm	MAIN CONCERT

Festival Encores (ST)

(SUNSET TERRACE)

Closing Night Reception

TUESDAY 19

10:30 am	LECTURE* Bach and Numbers (ST/105)
1:00 pm	CHAMBER CONCERT The Food of Love (ST/F)
2:30 pm	CHAMBER CONCERT Solo Spotlight (AS)
4:00 pm	PANEL TALK* Running as Fast as I Can (ST/105)
6:45 pm	PRE-CONCERT TALK* Sweet Harmony (ST/105)
7:20 pm	Tower Music* (ST)
8:00 pm	MAIN CONCERT Inside the Music (ST)
	1:00 pm 2:30 pm 4:00 pm 6:45 pm 7:20 pm

SATURDAY 23

11:00 am	CHAMBER CONCERT Viennese Matinée (ST)
4:00 pm	YOUTH CHORUS (AS)
6:45 pm	PRE-CONCERT TALK* Music for Rejoicing (ST/105)
7:20 pm	Tower Music* (ST)
8:00 pm	MAIN CONCERT Joy is in the Air (ST)

WEDNESDAY 21	
10:30 am	PRE-CONCERT TALK* St. Cecilia (ST/105)
2:30 pm	CHAMBER CONCERT Low Down Vivaldi (AS)
5:00 pm	CHAMBER CONCERT Twilight Quintets (CF)
7:30 pm	FILM The Red Violin (ST/105)
7:55 pm	Tower Music* (CM)

Venue Codes:

8:30 pm

MAIN CONCERT

Heav'nly Harmony (CM)

ST = Sunset Center Theater ST/105 = Sunset Studio 105 ST/F = Sunset Theater Foyer CM = Carmel Mission Basilica AS = All Saints Church **CW** = Church of the Wayfarer **CF** = Church in the Forest CC = San Carlos Cathedral

WS = Wave Street Studio **OC** = Oldemeyer Center SH = Salinas High School





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venue information

ALL SAINTS CHURCH AS

LOCATION: 9th & Dolores, Carmel

PARKING: On the street or at Sunset Center

MORE INFO: www.allsaintscarmel.org



The original All Saints Church, built in 1913, now serves as City Hall for Carmel-by-the-Sea. Construction on the present church began in 1941, was delayed during WWII, and resumed under the direction of Rector Alfred

Seccombe in 1946. Designed by Robert R. Jones, the church reflects Seccombe's vision that it be harmonious and indigenous to the Carmel surroundings.

CARMEL MISSION BASILICA CM

LOCATION: Rio Road at Lasuen Road, Carmel

PARKING: Two onsite lots

MORE INFO: www.carmelmission.org



Founded in 1771, Mission San Carlos
Borromeo de Carmelo was the second
mission founded by Father Junipero
Serra during his administration as
Father-Presidente of the Alta California
Mission system. Father Serra had

wished to build a permanent stone house of worship in the style of those in Mexico and Spain; however, due to the scarcity of skilled masons in the province of California, its construction was delayed until well after his death in 1784.

CHURCH IN THE FOREST

LOCATION: Stevenson School, 3152 Forest Lake

Road, Pebble Beach

PARKING: Onsite lot

MORE INFO: www.churchintheforest.org



This community chapel is noted for its soaring ceilings, giant wooden pillars and lattice-covered windows with a wall of glass behind the altar, revealing a living tapestry of birds, trees, and sky. Its resident Greg Harrold pipe organ

is perfectly sited high in the rear balcony with the wonderful acoustics of the chapel enhancing the tonality of this exceptional instrument.

CHURCH OF THE WAYFARER GW

LOCATION: 7th & Lincoln, Carmel

PARKING: On the street or at Sunset Center MORE INFO: www.churchofthewayfarer.com



Designed to reflect the emerging style and character of the area, the chapel is an architectural homage to the many artists and artisans settling in Carmel in the 1940s. Its Schoestein & Company pipe organ was custom built in 1950

and remains one of the largest pipe organs on the Monterey Peninsula.

OLDEMEYER CENTER O

LOCATION: 986 Hilby Avenue, Seaside

PARKING: Onsite lot

MORE INFO: www.ci.seaside.ca.us



The City of Seaside's Oldemeyer Center is the venue for our free Community Concert on July 28.

SALINAS HIGH SCHOOL ST

LOCATION: 726 South Main Street Salinas

PARKING: Onsite lot

MORE INFO: www.salinas.k12.ca.us



Salinas High School is the venue for our free Community Concert on July 25.

SAN CARLOS CATHEDRAL [CG]

LOCATION: 400 Church Street, Monterey PARKING: Directly across the street www.sancarloscathedral.net



Completed in 1794, the Cathedral is the oldest continually functioning church and first stone building in the state of California, and is one of the state's exceptional historic monuments.

SUNSET THEATER [31]

LOCATION: 9th & San Carlos, Carmel PARKING: Onsite lots, free with CBF

ticket after 6pm

MORE INFO: www.sunsetcenter.org



Located within the Sunset Center complex, the Theater plays host to our Main Concerts and several Chamber Concerts. With a major renovation completed in 2003, the new Sunset Theater retains its Gothic-inspired

arches while boasting enhanced acoustics in a stateof-the-art environment for musicians and audience members alike.

STUDIO 105 ST

This new location of all Festival lectures is located in the lower level of the Sunset Center complex.

(Carpenter Hall will serve as an overflow area.)

WAVE STREET STUDIOS WS

LOCATION: 774 Wave Street, Monterey PARKING: Nearby paid lots and meters

MORE INFO: www.livenetworks.tv



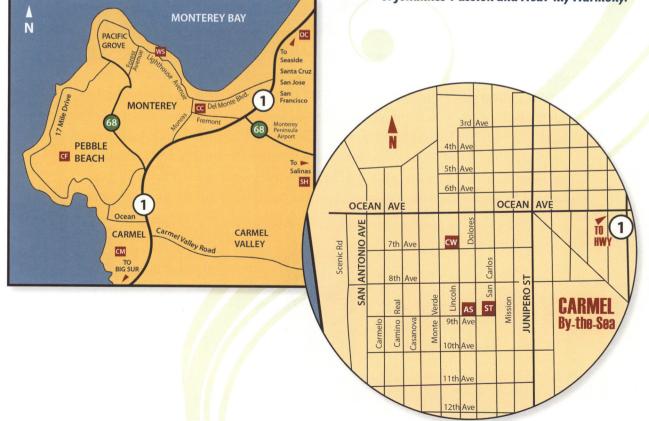
Designed and built in 2006, the property was originally home to the historic Quock Mui House, built in 1919. The facility now houses a multiuse, community-based production company. Musicians, authors, visual

artists, actors, educators, youth, and a multitude of others are served through this unique venture and beautiful facility.

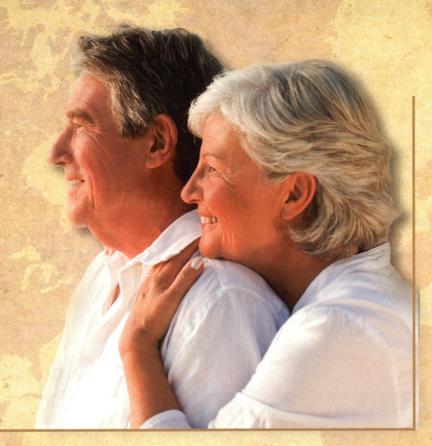
Late seating will be allowed only at appropriate pauses. If it is necessary for you to leave before the end of a performance, we ask that you try to leave between pieces and not while a work is in progress.

No unauthorized recording devices of any kind are allowed during any performance.

There will be no late seating for all performances of Johannes-Passion and Heav'nly Harmony.



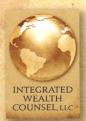
WOULDN'T YOU RATHER BE THINKING ABOUT HER THAN YOUR PORTFOLIO?



Doolittle & Ganos Investment Counsel, LLC wishes to announce our new name, which better reflects the broad range of services that we provide to our clients. We are now known as Integrated Wealth Counsel, LLC. We are a fee only wealth management firm registered with the U.S. Securities & Exchange Commission as an investment advisor. As wealth managers, we help a wide array of business owners, executives, and professionals translate a lifetime of success into consistent retirement income and find innovative solutions to tax and financial planning challenges. We specialize in complex financial planning, business succession planning, expatriate taxation, and international planning.

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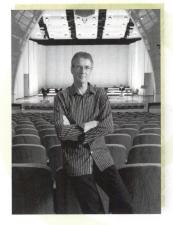
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www.integratedwealth.com

music director & conductor



Paul Goodwin

ONE of Europe's most versatile and creative conductors, Paul Goodwin, begins his inaugural season as Music Director and Conductor of the Carmel Bach Festival in 2011. He is the fourth maestro to hold this position in the organization's distinguished 74-year history and succeeds the extraordinary Bruno Weil.

Based near London, Goodwin's career has taken many twists and turns. Like many British musicians, he was involved in music from an early age as a pianist, recorder player, and boy soprano (in the renowned Temple Church Choir in central London). He then moved to the oboe and University in Nottingham where he studied composition and contemporary music, while nurturing his love of conducting and early music. Paul eventually decided to focus on modern and baroque oboe, studying in Vienna and Salzburg. He became known throughout the world as one of the players in the forefront of the Early Music revival, pushing forward playing standards and researching early music techniques on the oboe from early baroque repertoire to Wagner and beyond. He still has a collection of 22 diverse oboes and countless reeds!

In his 16 years as a professional oboist, Paul has played for most of the great directors in the early music world and made many solo and obbligato recordings. All this came to an end when he was offered a number of prestigious conducting engagements and decided to jump fully into his other love—conducting—traveling to Finland to study with the great conducting teacher Jorma Panula. Subsequently, Christopher Hogwood asked him to be the Associate Conductor of the Academy of Ancient Music, a post he held for 11 years and with whom three recordings were nominated for a Grammy in the U.S. and a Gramophone award in Britain. The English Chamber Orchestra offered him the position of Principal Guest Conductor, a post he held for six years, and he has met with considerable success with Bach's staged St. Matthew Passion with director Jonathan Miller.

He has also recorded a highly acclaimed CD, Serenade for Strings, featuring Edward Elgar's The Nursery Suite, Dream Children and other works with the English Chamber Orchestra and performed with many exciting luminaries such as Kiri Te Kanawa, Joshua Bell, Maria João Pires, Mstislav Rostropovich and Magdelena Kozena.

Recently, Paul has formed a close relationship with the Kammerorchester Basel in Switzerland and in over a period of eight years has helped them transform into an orchestra that performs on both period and modern instruments. Paul has also always had a strong association with Germany and its many fine radio orchestras, with whom he is able to include his passion for unusual repertoire, interesting juxtapositions of composers, and particularly pairings of old and new music.

Elsewhere he has conducted many national orchestras including Spain, Belgium, Scotland and Finland, plus the Swedish and Dutch chamber orchestras. In the United States, his credits include guest conducting appearances with the Minnesota Orchestra, the National Symphony in Washington D.C., the Philadelphia Orchestra, The Saint Paul Chamber Orchestra, and the Handel and Haydn Society in Boston. In the UK, he has conducted the BBC Symphony, the Hallé, BBC Philharmonic, and the Scottish Chamber Orchestras.

In recognition of his exceptional artistic service to the performance works by Handel, Goodwin was awarded the prestigious Handel Prize in 2007 from the city of Hallé in Germany (Handel's birthplace). His dedication to education and outreach has inspired him to work with the National Youth Orchestras of the Netherlands and Spain, the Britten-Pears Orchestra, the European Union Baroque Orchestra and the orchestras of the Royal College and Royal Academy of Music in London as well as the Royal Conservatorie in The Hague.

Paul loves to conduct opera, but because of family commitments he only generally conducts two staged operas a year. He has worked in the Royal opera houses in Spain and Portugal and the National Opera houses in Scotland and Belgium, as well as at the Brooklyn Academy of Music in New York. This year he performed Handel's Orlando in the Scottish National Opera, Bach's staged St. Matthew Passion in the British National Theater and Mozart's Magic Flute in Oviedo Opera, Spain.

Paul resides near London with his wife, Helen (a former professional cellist, now an architect), and their three children: Holly, age 13, Tom, age 11, and Barnaby, age 9.

MUSICIAN SPONSORS FOR PAUL GOODWIN

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FESTIVAL STAT

artistic leadership



Paul Goodwin

Music Director and Conductor

Kingston-upon-Thames, Surrey,
England



See biography, page 11.

Andrew Megill
Associate Conductor, Chorale Director
Princeton, New Jersey

Andrew Megill is recognized as one the leading choral conductors of his generation, known for his passionate artistry and unusually wide-ranging repertoire, extending from early music to newly composed works. He has prepared choruses for performances with many leading orchestras, including the New York Philharmonic, the National Symphony, Cleveland Orchestra, and the Dresden Philharmonie, as well as for conductors Claudio Abbado, Pierre Boulez, Charles Dutoit, and Kurt Masur. Since 1989, Dr. Megill has served as Artistic Director of Fuma Sacra, for whom he has conducted performances of all the major Bach choral works and over fifty cantatas. This year he is serving as Interim Choirmaster for TrinityChurch (Wall Street) in New York City. He is also Music Director of the Masterwork Chorus (New York), Chorusmaster for the Spoleto Festival USA, and Conductor of the Westminster Kantorei, an ensemble

at WestminsterChoirCollege, where he is an Associate Professor. His repertoire extends from early music to newly commissioned works. He has conducted regional or world premieres of works by Paul Chihara, Lewis Spratlan, Stephen Stuckey, Jon Magnussen, and Arvo Pärt and has collaborated with the Mark Morris Dance Company, folk singer Judy Collins, and filmmaker Ridley Scott.



Peter Hanson Concertmaster London, England

In the early 1980s, Peter Hanson formed The Hanson String Quartet which went on to give regular BBC broadcasts, tour extensively and make several recordings. After the quartet gave its final concert, Peter Hanson became fascinated with period instrument performance. He was invited to lead the English Concert by Trevor Pinnock and within a year was travelling the world playing the baroque repertoire. Soon a vision of a new quartet emerged and the Eroica Quartet was formed with colleagues from the world of period instrument performance. In addition to working with the Quartet, Peter also leads Sir John Eliot Gardiner's Orchestre Revolutionnaire et Romantique. The orchestra was featured in the BBC television costume drama Eroica, in which Hanson both played music and acted. [see page 75 for film screening details] He has been invited as quest-leader with the Hallé Orchestra, the Scottish Chamber Orchestra, and the Philharmonia Orchestra. He now travels abroad to lead the Mahler Chamber Orchestra, Les Musiciens du Louvre, L'Orchestre des Champs-Elysée and a new French orchestra, La Chambre Philharmonique,

specializing in classical and romantic repertoire. In addition to performance, Hanson has been teaching at the Royal Welsh College of Music and Drama since 2005.



Allen Whear Principal Cello, Chamber Series Director New York, New York

Allen is Associate Principal Cellist of Tafelmusik Baroque Orchestra and Artistic Director of Baltimore's Pro Musica Rara. He has performed as soloist with Tafelmusik, Brandenburg Collegium, Aradia Ensemble, Philadelphia Classical Symphony and the Charleston Symphony, among others. He has appeared with the Smithsonian Chamber Players, Musica Antiqua Köln, Vienna Boys Choir, Concert Royal, Mozartean Players, Washington Bach Consort, and Aradia Ensemble, and at the Maggio Musicale in Florence. He teaches baroque cello at the University of North Texas in Denton and has given master classes at universities across North America. A graduate of the New England Conservatory and the Juilliard School, he also holds a doctorate from Rutgers. His orchestral composition Short Story was commissioned and premiered by Tafelmusik. His recording credits include Sony, Virgin, Musical Heritage, Naxos, and Deutsche Harmonia Mundi.

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which is a period instrument group

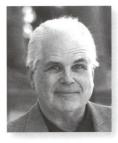


Scott Allen Jarrett

Adams Master Class Music Director, Harpsichord, and Piano

Boston, Massachusetts

Scott is the Director of Music at Boston University's Marsh Chapel, and the Associate Director of Choral Activities in the College of Fine Arts, School of Music. His appointment at the University includes lectureships in both the School of Theology in sacred music, and in the School of Music on the conducting faculty. Scott is the Music Director of Boston's Back Bay Chorale and is on the conducting staff of the Charlotte Symphony (NC), where he is Music Director of the Oratorio Singers of Charlotte.



Carmel, California

David GordonAdams Master Class Director, Lecturer and Dramaturge

Now in his 23rd season, David made his Festival debut in 1983 as the Evangelist in Bach's St. John Passion and has appeared as tenor soloist in more than eighty Festival concerts. In addition, he has been guest artist with virtually every leading North American symphony orchestra, and with other prestigious orchestras and festivals on four continents. A renowned Bach interpreter, he has sung at every major North American Bach Festival,

and at Bach festivals in Europe, South America, and Japan. On the operatic stage David has performed sixty principal roles with the Metropolitan Opera, San Francisco Opera, Chicago Lyric Opera, Houston Grand Opera, Washington Opera (Kennedy Center), Hamburg Staatsoper, and many other companies. A prolific recording artist, David appears on fifteen CDs for RCA Read Seal, Decca, London, Telarc, Dorian, Newport, and Vox. David is a busy voice teacher, performer, and seminar presenter, and he maintains a fascinating website: www.spiritsound.com.



Salinas, California

John Koza
Director, Youth Chorus, Assistant
Conductor, Chorus

This is John's 16th season with the Festival. He holds a Master's degree in choral conducting and a Bachelor's degree in voice from San Jose State University. In addition to conducting the Carmel Bach Festival Youth Chorus, he conducts the Camerata Singers, is Director of Music for First Presbyterian Church of Monterey, and teaches at Hartnell College. He has performed throughout Europe with the Choraliers at San Jose State University, winning five of the highest awards in the Seghizzi Choral Competition in Gorizia, Italy and performed for the World Symposium of Choral Music in Rotterdam. John has had a unique trajectory with the Festival starting out in the chorus for five seasons, then singing in the chorale for four seasons before becoming one of its conductors. Well-known in the Monterey Bay area for his imaginative programming, John is dedicated to mentoring singers in the disciplines and joys of choral singing.



Suzanne Mudge Trombone, Tower Music Director Bend, Oregon

Sue is Principal Trombone with the Central Oregon Symphony and the Founder and Artistic Director of The Proteus Chamber Players. She does occasional studio work, and is a frequent quest conductor for wind bands. She also teaches at Seven Peaks School and maintains a private teaching studio. While living in the San Francisco Bay Area, Suzanne was Principal Trombone with the Modesto Symphony, the Women's Philharmonic, and also performed with the Marin, Berkeley and San Jose Symphonies. Sue performed the world premiere of No Trumpets, No Drums by David Jaffe in 1992. Suzanne has recorded for the Koch and New Albion labels and received degrees from the University of the Pacific (BM) and the University of Arizona (MM).

MUSICIAN SPONSORS: David Gordon – Betsy and Robert Sullivan; John Koza – Jeanne Holmquist, Wayne and Joan Hughes, Joanne Taylor Johnson, Duke and Vicki Slichter; Suzanne Mudge – Bob and Peggy Ann Alspaugh

scot macbeth:

ONE OF CARMEL BACH FESTIVAL'S FIRST PATRONS IS A MAN OF MUSIC AND MOUNTAINS

by Rosalind Gray Davis

SEVENTY-FIVE years ago, Scot Macbeth, geologist, inveterate mountain climber and lover of baroque and classical music, recalls attending his first Carmel Bach Festival performance at the historic Carmel Mission. His mother, Margaret Swan Macbeth, took her then eight-year-old son to hear Gastone Usigli, the Festival's first official music director, conduct JS Bach's monumental work, The Mass in B Minor.

Today, Macbeth, who still attends the Festival and

volunteers his time, lives in a home on a quarter-acre across from the Mission, with a stunning view of Carmel River Beach and Point Lobos. His family has a long and colorful history in the area, "My uncle, Malcolm Macbeth, came to Carmel in 1924. Mom, Dad and I followed in '36." His uncle, who was a classical scholar. owned three bookstores as well as other properties in Carmel-by-the-Sea. "'Unc' hosted many

raucous parties at

his house that were frequented by locals like John Steinbeck, John Nesbitt [actor, narrator] and Sam Colburn [artist]. You might say his home was a creative center during that era. It was given the name, 'Bad Manners,' by locals because of those boisterous parties and, decades later, I adopted the name for my own home in recognition of my family's heritage," he says.

Malcolm Macbeth died in 1939. His sisters sold all the Carmel properties and nine-year-old Scot and his parents were forced to move back to St. Louis, Missouri, a town that was founded by his great (times five) grandfather, Pierre de Laclède in 1774. There is currently a national monument known as Laclède's Landing at the original site.

An adventurer at heart, Macbeth, now 81, has worked in many countries and travelled the world, but his unconventional life has presented him with many challenges. Shortly after moving to St. Louis, his father

committed suicide, "it was tragic and at that point I told Mom, 'I'm going to get this family back to Carmel. She loved the area so much.'" Years later, he and his mother finally returned to California where he attended the University of Santa Clara on a scholarship. "We were broke but the university let Mom and I live in a Quonset hut on campus. I was in the ROTC and made extra money to support us. We used to take the Greyhound bus to Carmel and lust over the houses and

beautiful surroundings," he says. In the early '50s he was sent overseas to fight in the Korean War, but saw no action. "When I returned to California, I bought my present home in Carmel in 1954 for my mother. I scrimped and saved and paid for it with the GI loan and poker money I had won overseas. It cost me \$15,000," he recalls.

1954 was the same year that he reconnected with the Carmel Bach Festival by singing in the

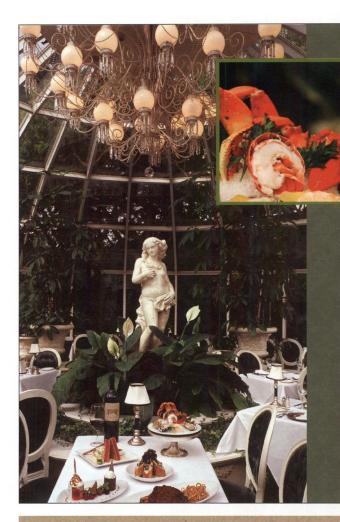
chorus as a baritone, an experience he describes, "As the real moment I came under the spell and power of Bach's music. It was an amazing feeling, I cried, I was all torn up by the beauty and emotion of the music." He has been a passionate Festival goer and participant ever since that realization. "When you listen to music like the St. Matthew Passion or the Six Suites for Unaccompanied Cello, it lifts you out of time and space—that kind of beauty is one of life's most enriching experiences," he enthuses.

With wanderlust still in his heart, Macbeth, set off for Australia where he participated in the Sydney to Hobart [Tasmania] Yacht Race, one of the top three offshore yacht races in the world and a highlight in his life. "The yacht I was working on took line honors; we were 'first in' at the dock in Tasmania. It is one of the toughest races in the world, you really felt the ocean." While in Australia and New Zealand, he worked as an



Scot Macbeth in his home library, Carmel.
Photo: Rosalind Gray Davis.

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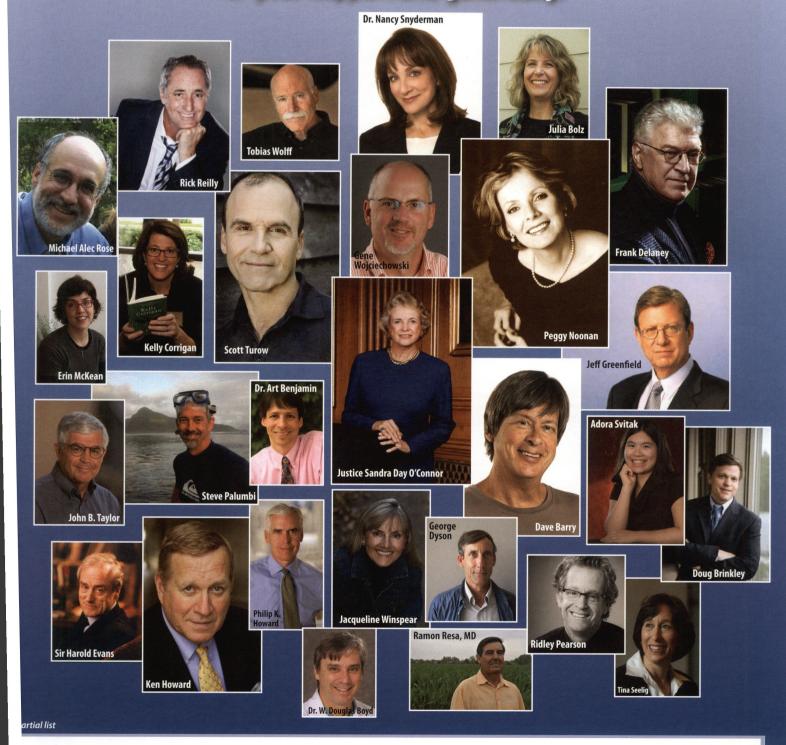
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SCOT MACBETH cont'd

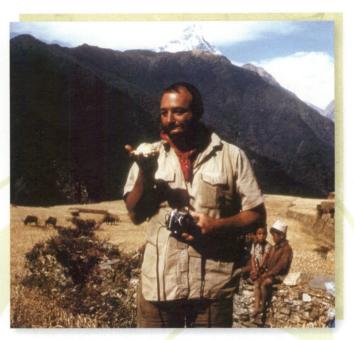
executive trainee for an international company for six years before moving back to the United States where he received his degree in geology from the University of Nevada, Reno, Mackay School of Mines [now known as the MacKay School of Earth Sciences and Engineering].

After obtaining his geology degree, he started his own soil science company in Berkeley but longing for newer, fulfilling adventures, he turned his sights to mountaineering and guiding. For 30 years, he was part of teams that led treks in the Himalayan region, exploring spectacular mountains, standing in the shadow of Mt. Everest, experiencing vibrant Sherpa cultures and ancient monasteries. He is one of the founders and still serves on the Board of Director's of the American Himalaya Foundation, a San Franciscobased group dedicated to providing education, health care and cultural and environmental preservation in the Himalayan region. He joins such luminaries on the board as Richard C. Blum, Honorary Consul of Nepal and husband of Senator Diane Feinstein, Peter Hillary, author and climber, Ion Krakauer, author and climber and Sharon Stone, actor.

Macbeth equates his mountain moments with his love of classical and baroque music, "there's music in reaching a mountain summit. I feel a musical response to the rocks. I have learned many things about life on mountain summits that help you when you aren't there anymore. It is the same with great music, both are wrapped up together for me as enriching and life fulfilling experiences," he says.

As Macbeth reflects on his extraordinary journeys, he recalls three Everest Moments:

"Number one for me is singing in the St. Matthew Passion, absolutely! If I were given one piece of music to hear before I turn in my lunch pail, it would be the Mache dich, mein Herze, rein (Make thee clean my heart from sin) from The Passion. Number two would be participating in an Everest expedition and three would be the Sydney to Hobart Yacht Race."



A slightly younger Scot Macbeth, camera in hand, holds a local delicacy with the sacred peak Machapuchari in Nepal in the background.

Photo courtesy The American Himalayan Foundation



Macbeth and his Sirdar (Sherpa leader) share a quiet moment listening to J.S Bach's Brandenburg Concerto No. 5 while camped in front of the famous Tengboche Monastery in Nepal. Tengboche, with an altitude of approximately 12,700 feet, is an important stop for climbers en route to Mt. Everest.

Photo courtesy Scot Macbeth

leadership

BOARD LEADERSHIP



David Nee
President,
Board of Directors

ACTIVE in the non-profit sector throughout his business career, Dave Nee has a wide-ranging background that includes a B.A. from Duke University, four years of service with the U. S. Naval Submarine Force, Pacific Fleet, and a 40-year career in investments, primarily as a branch manager for major brokerage firms. In addition to serving as Board President for the Carmel Bach Festival, he is active on the Pacific Repertory Theatre Advisory Council and

on the Church in the Forest's Board and Fund for the Future. Past Board memberships and affiliations include Charles D. Armstrong Foundation, Consortium for Young Women, East Valley Medical Clinic in San Jose, Past President of the Boys and Girls Clubs of the San Francisco Peninsula, and Finance and Audit committees of the Boys and Girls Clubs of Monterey County.

Dave recommends non-profit board membership or any other form of volunteering to everyone who seeks to make a difference. He remarks, "The richness of living in Carmel-Monterey begins with the magnificence of our natural surroundings and extends through relationships with people of diverse backgrounds who have a mutual interest in enhancing the common good."

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Camille Kolles

Executive Director

CARMEL Bach Festival Executive Director Camille Kolles has provided leadership in the field of arts administration for nearly 20 years. Her past affiliations include Executive Director of the Minnesota Chorale, administrator positions at The Saint Paul Chamber Orchestra, and consultant work with arts organizations from New York to Florida.

At the Festival, she has strengthened the organization's infrastructure with her new staff team, developed new artistic partnerships and programming, overseen the successful international search that led to the naming of Paul Goodwin as the new music director, and, together with the Board, navigated the organization to greater financial strength in the face of the recent economic downturn. Under her leadership, the Festival is pursuing a new vision that celebrates the intersections of music and ideas, transcends traditional boundaries of presentation, develops deeper community partnerships, and attracts audiences both loyal and new.

While at the Minnesota Chorale, Camille created and developed the award-winning BridgesTM outreach series, the InChoir adult education series, and the Emerging Conductor program, and launched an urban youth choir in collaboration with the Minneapolis School District. The Chorale became the first symphonic chorus in the nation to lead a composer residency under New York-based Meet the Composer's New Residencies program.

She is a Phi Beta Kappa graduate of St. Catherine University with a BA in piano performance and business administration and a Masters of Public Affairs degree focusing on human development and social innovation from the University of Minnesota's Humphrey School of Public Affairs. She has served on the Board of Chorus America and currently supports the work of YOSAL (Youth Orchestra Salinas) that is bringing the power of Venezuela's musical and social movement El Sistema to Salinas, California, through membership on its Board. Additionally, she serves on the Mission/Vision Task Force for the El Sistema U.S.A. network.

An accomplished musician, Camille is a free-lance pianist who performs repertoire ranging from classical to pop.



Luisa Cardoza
Ticket Office Manager

Luisa joined the Bach Festival team in January 2010 but is no stranger to the arts. She managed UC Santa Cruz's box office for six years, working with organizations such as Shakespeare Santa Cruz, Santa Cruz Baroque Festival, New Music Works and the UCSC's Arts division. Luisa is also a programmer at KZSC radio in Santa Cruz and firmly believes in the power of radio and music as a way to connect people to new experiences.



Elizabeth Pasquinelli
Finance and Operations Manager

Elizabeth received her degrees (BA and MA) in vocal performance from California State University, EastBay. In 1979 she began working in the arts administration field with the San Jose Symphony, and from 1981-1986 held the position of General Manager of the Monterey County Symphony. An avid hiker, Elizabeth and her husband Arthur have walked throughout England, France, Spain and Italy. She also enjoys learning the art of dressage with her horse, Sammy.



Julia Robertson

Administrative Coordinator

Julia has a Master's degree in Arts
Administration with a concentration in
performing arts from the University of
Oregon and a Bachelor of Music from
University of the Pacific. Most recently
she has worked in administrative and
research positions with performing arts
organizations and as a graduate research
fellow at the Center for Community Arts
and Cultural Policy at the University of
Oregon. Julia enjoys performing with
local music groups and has taught flute
students in several locations around
the country.



Dana Werdmuller
Director of Marketing & Public Relations

Dana has worked as a marketing professional for over 18 years, serving in a range of industries in both the non-profit and for-profit sectors. In addition to running her award-winning marketing and design agency, she has held senior-level positions in the arts, most recently as Director of Marketing and PR for Shakespeare Santa Cruz. A lover of both words and images, Dana is an avid reader and enjoys painting in her home studio. She holds a BA in Art from San José State.



Virginia Wright

Director of Development

Virginia is committed to strengthening nonprofit organizations so that people can realize their dreams and make the world a better place. She has worked primarily in the fields of citizen diplomacy, women's empowerment, and the arts. She danced professionally in New York and Los Angeles before securing a BA in International Relations from San Francisco State University and an MBA from Santa Clara University. She loves Bach's Cello Suites and believes music has the power to transform lives.



Heidi Zirtzlaff
Administrative Coordinator

Heidi joined the festival in May 2011 after completing her MA from the Monterey Institute of International Studies specializing in conflict resolution. Heidi earned a BA in music from Wellesley College. A lifelong musician, she is grateful to her parents for encouraging her to practice throughout many years of piano, flute, and organ lessons. Heidi is currently the organist at St. Philip's Lutheran Church in Carmel Valley. She speaks French and Russian.

PRESIDENT'S ADVISORY COUNCIL

The President's Advisory Council (PAC) was re-established in 2010 to assist the Carmel Bach Festival Board of Directors and Staff in achieving the Festival's vision and long-term plans. PAC develops strategic concepts and activities to increase the Festival's community impact and strengthen its growing international reputation.

David Nee, President, CBF Board of Directors

Bobby Fried, marketing consultant to several Fortune 500 companies and universities

Paul Goodwin, Music Director and Conductor, CBF

Andrew Megill, Associate Conductor, Chorale Director, CBF

Cyril Yansouni, past CBF Board President and former Silicon Valley CEO

Narda Zacchino, past associate editor of the L.A. Times and S.F. Chronicle and current Annenberg Professor at USC

Camille Kolles, CBF Executive Director

Rosalind Gray Davis, author, marketing consultant, CBF Board member

PHILIP GLASS



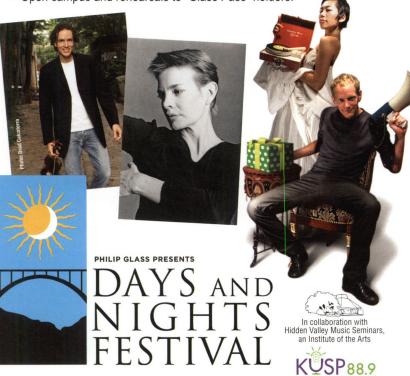
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Fri, 26 7:30p CHAMBER MUSIC with the Days And Nights Festival Players and members of the

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Sat, 27 2:30p CHAMBER MUSIC with the Days And Nights

Festival Players and members of the

Orchestra of the Americas

Sat, 27 7:30p DANCE with Molissa Fenley & Co. and

Philip Glass on Piano

Sun, 28 2:30p

Dance with Molissa Fenley & Co. and Philip Glass on Piano

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production staff



Douglas Mueller Production Manager Monterey, California

During Doug's decade with the Carmel Bach Festival, he produced Intermezzo 1, a short documentary about keyboard tuner Carey Beebe, which screened at film festivals in Tennessee and Arkansas. Doug was Co-Producer, Production Designer and Storyboard Artist of the feature film Prairie Love, which premiered at the Sundance Film Festival in January 2011. Among his current projects is a documentary about the final Space Shuttle launches. On opening night of last year's festival, Doug became a father. douglasmueller.net

HARPSICHORD TECHNICIAN



Carey Beebe Sydney, Australia



Carey is perhaps the most traveled and best-known Australian harpsichord maker. After a music degree and three diplomas, he became more interested in harpsichord construction and trained at the prominent American workshop of D. Jacques Way. For three decades, Carey has collaborated with many of the great performing artists of our day, providing his instruments and services on five continents. This is his thirteenth Carmel season. He also runs www.hpschd.nu, the premier internet harpsichord resource.

CAREY BEEBE MUSICIAN SPONSOR

Dr. Ise Kalsi



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Monterey, California



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Erin Barlowe
Sound Engineer, Sunset Center Theater
Carmel, California



Trish Hatfield-Carson
Carmel Mission Stage Manager
Carmel, California



Patrick Fitzsimmons
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Steve Retsky

Master Electrician, Carmel Mission

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Mischa Lochton

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Santa Cruz, California

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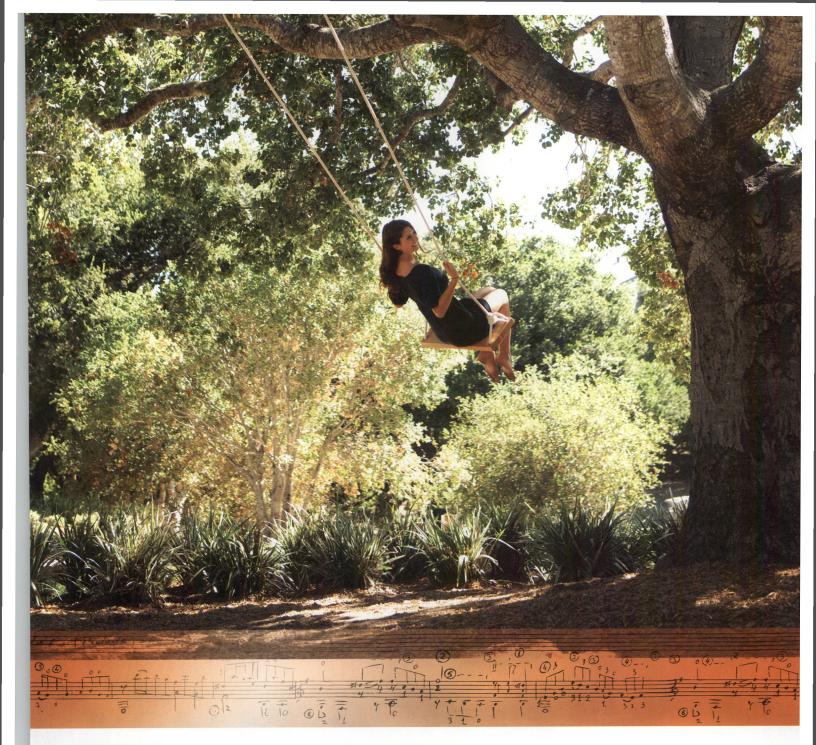
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Soprano
Roslindale, Massachusetts

American soprano Kendra Colton is a versatile singer who performs repertoire from Baroque opera and oratorio to contemporary music. Trained in the United States and Europe, she appears regularly in solo recital, with symphony orchestras, and often at major music festivals on both continents. She has developed a niche for herself in the oratorios and sacred works of Bach, Brahms, Haydn, Handel, Mendelssohn, Mozart and Schubert. Kendra has been a featured soloist with such organizations as Baltimore Symphony Orchestra, Banff Opera Centre, Bethlehem Bach Festival, Boston Early Music Festival, Boston Symphony Orchestra, Brooklyn Academy of Music, Casals Festival in Puerto Rico, Göttingen Handel Festival, Houston Symphony, Los Angeles Philharmonic, Minnesota Orchestra, Tanglewood Festival and the Washington Bach Consort. Among the conductors with whom she has worked are Paul Goodwin, Bernard Haitink, Sir Neville Marriner, Nicholas McGegan, Heiichiro Ohyama, Seiji Ozawa, Martin Pearlman, Helmuth Rilling, Bruno Weil and Benjamin Zander. Kendra is a graduate of Oberlin College and the University of

Cincinnati College-Conservatory of Music with Master of Music degrees in singing and piano. Her discography includes recordings for the Chandos (Lukas Foss' Griffelkin, singing the title role), Koch, Boston Records, and Stereophile labels. She also recorded two solo CD's - Le Charme, a collection of French art songs and He Brought Me Roses, 25 Lieder by Joseph Marx.



Daniel Taylor
Countertenor
Montreal, Quebec

One of the most sought-after countertenors in the world, Canadian Daniel Taylor's debut at Glyndebourne in Handel's Theodora was greeted with critical praise and followed his operatic debut in Jonathan Miller's production of Rodelinda. His North American opera debut came in Handel's Giulio Cesare at the New York Metropolitan Opera. Highlights of past engagements include Handel's Messiah with San Francisco Symphony and St. Louis Symphony, both with Harry Christophers; the New York Philharmonic with Helmuth Rilling; Handel's Israel in Egypt with the Cleveland Orchestra conducted by Nicholas McGegan; Orff's Carmina Burana with the Toronto Symphony and Peter Oundjian; Bach Christmas Oratorio with the National Arts Centre led by Trevor Pinnock; Bernstein's Chichester Psalms with the Philadelphia Orchestra and Charles Dutoit;

Handel's Saul with Bachakademie Stuttgart and Helmuth Rilling; and Schnittke's Faust Cantata with the Rotterdam Philharmonic and Valery Gergiev. He has performed and recorded extensively with both the Gabrieli Consort under Paul McCreesh and the Monteverdi Choir with John Eliot Gardiner. Recently Daniel made his debuts with the Israel Philharmonic and the Madrid National Orchestra. He toured Europe with the Academy of Ancient Music, appeared in recital at London's Wigmore Hall, in Barcelona at the Palau de la Musica, and at New York's Carnegie Hall.

Daniel has made more than 80 recordings including Bach Cantatas with the English Baroque Soloists/Gardiner (DG ARCHIV), Handel's Rinaldo (winner Gramophone Award) with Bartoli /AAM/Hogwood, Sakamoto's pop-opera Life with the Dalai Lama narrating (SONY), and Bach Cantatas with the Bach Collegium Japan /Suzuki (BIS).

Daniel is Professor of Voice at the Conservatoire de musique in Montreal, and the University of Ottawa, an Adjunct Professor at McGill University, a Visiting Scholar at the University of Victoria and Artist-in-Residence at Banff Centre for the Performing Arts. He is Artistic Director and Conductor of the Choir and Orchestra of the Theatre of Early Music.

MUSICIAN SPONSORS: Kendra Colton – Jean Brenner, Arnold and Dianne Gazarian

SOLOISTS & GUEST ARTISTS cont'd



Alexander Dobson
Baritone
Laval, Quebec

British-Canadian baritone Alexander Dobson has been praised for his musicality and dramatic awareness in a range of repertoire on both opera and concert stages. Opera highlights include his riveting portrayal of Wozzek conducted by Yannick Nezet-Seguin, Papageno in Die Zauberflöte with Opera Hamilton, Mercutio in Roméo et Juliette for l'Opéra de Montréal, Silvio in Opera Quebec's Pagliacci, Marcello in La Boheme for Saskatoon Opera and Pacific Opera Victoria, De Retz in Bard Summerscape's production of Les Huguenots and his Royal Opera Covent Garden debut with The Midnight Court. A dedicated concert and recital artist, Alexander has appeared with the Orchestre Métropolitain performing Mahler's Songs of a Wayfayer; the National Arts Center Orchestra in Mahler's Symphony No. 8, "Symphony of a Thousand"; Messiah with the Edmonton Symphony; in recital at Toronto's Aldeburgh Connection: at the Vancouver New Music Festival; and as Aeneas in Purcell's Dido and Aeneas with Montréal's Theater of Early Music. He has sung Schubert's Winterreise to great acclaim in Canada, England, and France.



Rufus Müller Tenor Kent, England

An English-German tenor, Rufus Müller is a leading Evangelist in Bach's Passions and his unique dramatic interpretation of this role has confirmed his status as one of the world's most soughtafter performers. He gave the world premiere of lonathan Miller's acclaimed production of the St. Matthew Passion and has repeated his performance in three revivals of the production at the Brooklyn Academy of Music in New York, the most recent of which was led by conductor Paul Goodwin. In demand for oratorio and opera, Rufus Müller has worked with many leading conductors including Franz Welser-Möst, Sir John Eliot Gardiner, Richard Hickox, Nicholas McGegan, Gustav Leonhardt, Trevor Pinnock, Joshua Rifkin, and Ivan Fischer. He has given solo recitals in the Wigmore Hall and the Barbican Concert Hall in London as well as for BBC Radio, and in Munich, Tokyo, Barcelona, Madrid, Utrecht, Paris, Salzburg and New York.

Operatic roles include the title roles in Rameau's Pygmalion and Lully's Persée (Opera Atelier in Toronto), the title role in Monteverdi's Orfeo (Opera Zuid in The Netherlands), Alessandro in

Handel's Poro (Halle) and Lurcanio in Handel's Ariodante in Göttingen with Nicholas McGegan, released on a prize-winning disc by Harmonia Mundi USA. He has also sung Giuliano in Handel's Rodrigo in Siena, Oronte in Alcina with Paul Goodwin and the Academy of Ancient Music in Montreux and Poissy, and the title role in the modern-day premiere of Manuel Garcia's Don Chisciotte which toured Spain as part of that country's celebration of Cervantes' 400th anniversary.

Other recordings include Bach's St. John Passion and Bach
Cantatas with John Elliot Gardiner for DG Archiv, Mozart's Die
Zauberflöte and Beethoven's Choral Fantasy with Roger Norrington for EMI, Haydn's O Tuneful Voice for Hyperion, Telemann solo cantatas on Capriccio, Haydn's Creation with Oxford Philomusica with Edward Hlgginbottom, and Messiah with the National Cathedral, Washington DC and Michael McCarthy.

A native of Kent, England, Rufus is currently studying in New York with Thomas LoMonaco and is Assistant Professor of Music at Bard College, New York.

MUSICIAN SPONSORS: Rufus Müller - David and Julie Nee



Matthew Anderson
Tenor
Boston, Massachusetts

Matthew was the 2nd Prize winner in the 2010 Oratorio Society of New York Solo Competition. He has also been a prizewinner in the American Bach Society Vocal Competition and a finalist in the Liederkranz Art Song Competition. He sings regularly as a soloist in Boston's renowned Emmanuel Music Bach Cantata Series and has appeared as a soloist with the Handel & Haydn Society, Cantata Singers, Back Bay Chorale, Musicians of the Old Post Road, Williamstown Early Music, Masterworks Chorale, Musica Maris, Concord Chorus, and Boston Modern Orchestra Project. Matthew trained in the James Collier Apprentice Artist Program at Des Moines Metro Opera, the Britten-Pears Young Artist Programme in England, and the Cincinnati Opera Resident Ensemble. He also spent two seasons as a vocal fellow at the Tanglewood Music Center and was a Lorraine Hunt Lieberson Fellow with Emmanuel Music.

American Bach Society Vocal
Competition prizewinner and
finalist in the Liederkranz Art
Song Competition, Matthew solos
regularly with Boston's renowned
Emmanuel Music Bach Cantata
Series and has appeared as a soloist
with many others, including the
Handel & Haydn Society. Matthew
was an Adams Fellow in 2010.



David Newman Baritone
Washington, D.C.

David Newman first appeared at the Festival as an Adams Fellow in 1995, returning the following year as Jesus in the St. John Passion. He performs regularly with period instrument groups, including Tafelmusik, Portland Baroque Orchestra, American Bach Soloists, Washington Bach Consort, Opera Lafayette, Tempesta di Mare and the Bach Sinfonia. He has also appeared as soloist with the Russian National Orchestra, Jacksonville Symphony, Honolulu Symphony, Philadelphia Orchestra, and in the Santa Fe Bach Festival, Bethlehem Bach Festival, Spoleto Festival, and many others. Recent stage credits include American Opera Theater's controversial staged Messiah, the revival of Monsigny's Le Deserteur at the Kennedy Center and Lincoln Center, and the 2008 medieval spectacle Le Tournoi de Chauvency in France and Luxembourg. David has recorded for the Naxos, K617, Philips and Dorian labels. He lives in Virginia with his wife and two daughters, and teaches voice at James Madison University.

ADDITIONAL SOLOISTS

Andrew Arthur

Organ, Harpsichord and Fortepiano see bio page 40

Wolfgang Basch

Trumpet see bio page 44

Roger Cole

Oboe see bio page 41

Peter Hanson

Violin see bio page 12

Alice Kirwan Murray

Mezzo-soprano see bio page 51

Emlyn Ngai

Violin see bio page 34

Cynthia Roberts

Violin see bio page 34

Yuko Tanaka

Harpsichord see bio page 40

Allen Whear

Cello see bio page 12

SOLOISTS & GUEST ARTISTS cont'd

GUEST ARTISTS



Joe Lovano

Joseph Lovano grew up in a musical household in Cleveland, Ohio, and by the time he got his driver's license, he was a member of the Musician's Union, Local 4, and working professionally. He studied at Berklee College of Music in Boston, and twenty years later, was the recipient of their Distinguished Alumni Award and an honorary doctorate.

Joe eventually made his way to New York and joined Woody Herman's 40th Anniversary tour in 1976, which included a concert at Carnegie Hall. For his second Carnegie Hall appearance, he shared the stage with Stan Getz on the classic Early Autumn, and was a featured soloist during the celebration, along with Frank Tiberi, Zoot Sims, Al Cohn, Jimmy Guiffre and Flip Phillips.

In 1980, Joe joined the Mel Lewis Orchestra becoming part of the group's weekly Monday night concert at the Village Vanguard for the next eleven years. These and other ensemble experiences served as the catalyst for creating his own musical environments utilizing larger ensembles, including his current Nonet. The group just celebrated their 20th year together.

As his reputation escalated, Joe began recording and touring with the major jazz musicians of the late 20th century, including Gunther Schuller, Herbie Hancock, Elvin Jones, Charlie Haden, Bobby Hutcherson, Dave Brubeck, Billy Higgins, Dave Holland, Ed Blackwell, Michel Petrucciani, Lee Konitz, Abbey Lincoln, Tom Harrell, McCoy Tyner, Jim Hall, and Bob Brookmeyer, among many others.

In 1991, Joe signed with Blue Note Records and has since been leading his own groups, producing nearly twenty-five recordings as a leader and becoming one of the great jazz artists of our time.



Stephen Prutsman

Stephen Prutsman, one of the most innovative musicians of his time, moves easily from classical to jazz and world music as a pianist, composer and conductor. He seeks common ground in the music of all cultures and languages, an approach he espouses as Artistic Director of the Cartagena International Festival of Music, South America's largest festival of its kind. Stephen was a medal winner at the Tchaikovsky and Queen Elisabeth Piano Competitions.

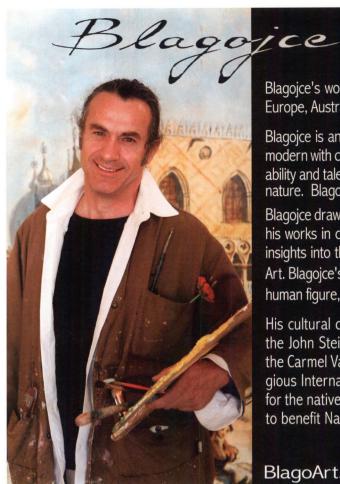
He has performed with many of the world's leading orchestras, including: the Los Angeles Philharmonic, the Symphony Orchestras of San Francisco, Seattle, Baltimore, Dallas, and Houston; WDR Radio Orchestra Cologne; Prague Radio Symphony; and the Orchestre National d'Île de France.

He has recorded with the B.B.C. Scottish Symphony Orchestra and National Symphony Orchestra of Ireland. From 2004-2007, he was Artistic Partner with The Saint Paul Chamber Orchestra, where he led concertos from the keyboard, performed in chamber ensembles, conducted, composed and arranged music for performances.

Committed to performances of chamber music, he has collaborated as a pianist and composer with many of the world's great string quartets and soloists including longtime collaborations with the Kronos Quartet, St. Lawrence Quartet, Dawn Upshaw, Yo-Yo Ma and the Silk Road Project, and his own trio Nobilis.

Outside classical music he has worked with such personalities as Tom Waits, Rokia Traore, Joshua Redman, Sigur Rós and Asha Bhosle.

Passionate about the value of music, Stephen is active in promoting music wherever he visits. He founded music festivals in such far-flung places as the island of Guam and closer to home, the border town of El Paso, Texas.



Blagojce, fine Artist is one of the most recognized and active international contemporary Masters living in the United States today. Blagojce's work is featured in many private collections, museums and galleries in Europe, Australia, North and South America and Asia.

Blagojce is an Artist whose work integrates the style of the ancient world and the modern with contemporary sensibilities. Few artists in the past and present have the ability and talent to reach a level whereby their work is recognized without their signature. Blagojce is one of those elite few who has achieved such recognition.

Blagojce drawings reveal his mastery and excellence of both line and color. Through his works in charcoal, graphite, ink and expressionistic color, he displays powerful insights into the emotional connection between nature, humanity and the world of Art. Blagojce's favorite subject is humanity in which the intellectual expression of the human figure, images of children, hold a special place in his creations.

His cultural contributions and activities include supervising the realization of the John Steinbeck Mural in Salinas, the largest mural in California; founding the Carmel Valley Art Center & Carmel Valley Art Academy; founding the prestigious International Macedonia Academy of fine art, and co-founding the Arts for the native American Spirit in California and Idaho, a non-profit organization to benefit Native American children.

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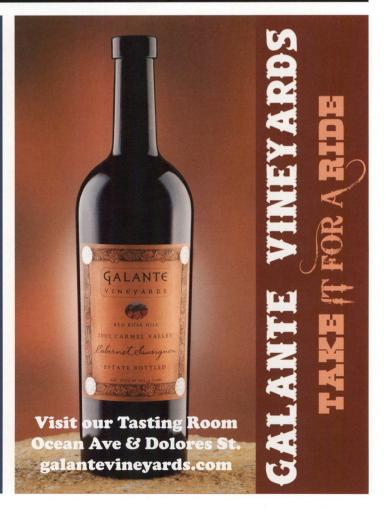
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Associate Concertmaster

Cynthia Roberts. Principal Second Violin

Cristina Zacharias, Associate Principal Second

Patricia Ahern

Ann Duggan

Catherine Emes

Evan Few

Elizabeth Stoppels Girko

Naomi Guy

Marika Holmqvist

Edwin Huizinga

Johanna Novom

Amelia Roosevelt

Joseph Tan

Gabrielle Wunsch

VIOLA

Patrick Jordan, Principal Karina Fox, Associate Principal Sarah Darling Meg Eldridge Nancy Lochner

CELLO

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Roger Cole, Principal Neil Tatman, Associate Principal Ellen Sherman

CLARINET

Ginger Kroft, Principal Erin Finkelstein

BASSOON

Dominic Teresi, Principal Britt Hebert

CONTRABASSOON

David Granger

HORN

Christopher Cooper, Principal Loren Tayerle Meredith Brown Alex Camphouse

TRUMPET

Wolfgang Basch, Principal Susan Enger Leonard Ott

TROMBONE

Bruce Chrisp, Principal Suzanne Mudge Wayne J. Solomon

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Scott Choate

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Kevin Neuhoff, Principal Timothy Dent

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Dan Levitan



The 2010 Festival Orchestra. Photo: r.r. jones.



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Eve Forrest

Lupita Harrison

Astrid Holberg

Mary Clare Martin

Andrea Matters

Susan Mehra

Nancy Miccoli

Kellie Morgantini

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William Gee

John Heyl

Vinz Koller

Frank Raab

Michael Russell

Larry Smith

ACCOMPANIST

Pauline Troia

festival orchestra

VIOLIN



Peter Hanson
Concertmaster
London, England
For biography see page 12



Emlyn Ngai Associate Concertmaster West Hartford, Connecticut

Emlyn holds degrees from McGill University, Oberlin College Conservatory, and the Hartt School. As violinist of the Adaskin String Trio and Concertmaster and first violin of Tempesta di Mare, he tours Canada, Europe and the U.S. Notable engagements include the International Händel-Festspiele Göttingen and the 11th International Fasch Festival. He has recorded for Centaur, Chandos, MSR Classics, Musica Omnia and New World Records. Emlyn has been a faculty member of Amherst Early Music, Madison Early Music Festival and the Oberlin Baroque Performance
Institute and has given
numerous master
classes in the U.S.
He currently teaches
modern and baroque
violin, chamber music
and performance
practice at the Hartt
School, where he also
co-directs the Hartt
School Collegium
Musicum.



Cynthia Roberts Principal Second Violin New York, New York

Cynthia is one of America's leading baroque violinists, serving as Concertmaster of the New York Collegium. Apollo's Fire, and Les Arts Florissants and appearing as soloist and recitalist throughout the U.S., Europe, and Asia. She has appeared regularly with Tafelmusik, Philharmonia Baroque Orchestra, Boston Early Music Festival, and the American Bach Soloists, and has performed with the London Classical Players, Taverner Players, and the Smithsonian Chamber Players, She has produced television specials about the violin for WCVB Boston, and was featured as soloist

and Concertmaster on the soundtrack of the Touchstone Pictures film Casanova. Cynthia teaches at the Juilliard School, the University of North Texas, and the Oberlin Baroque Performance Institute.



Cristina Zacharias Associate Principal Second Violin

Toronto, Ontario Cristina has established a busy performing career based out of Toronto, A core member of Tafelmusik Baroque Orchestra since 2004, Cristina has performed across North America, Europe and Asia, and can be heard on over 25 recordings for the ATMA, Analekta, CBC, BIS and Naxos labels. Equally passionate about baroque. classical and modern repertoire, Cristina collaborates frequently with a diverse group of ensembles, from string quartets to symphony orchestras, including the Theatre of Early Music, Les Voix Baroques, I Furiosi. and the Correction Line Ensemble. She holds a Master's degree in Chamber Music Performance from McGill University.



Patricia Ahern
Toronto, Ontario

Patricia holds degrees from Northwestern University (BM, BA), Indiana University (MM) and has completed studies at Schola Cantorum Basiliensis in Basel, Switzerland. She has taught baroque violin at the Freiburg Conservatory in Germany, Oberlin's Baroque Performance Institute and Tafelmusik's Baroque Summer Institute. She has performed with Milwaukee Baroque, Ars Antiqua, Kingsbury Ensemble, Newberry Consort, Musica Pacifica and at the Bloomington Early Music Festival. With Duo Marini she released the CD La Desperata, which was featured on NPR's Harmonia. She is currently a member of Tafelmusik and participated in their 2009 tour throughout the United States, Canada, Europe and Mexico.



Ann Duggan
Deerfield, Illinois

A graduate of Roosevelt University (MM) and the University of Michigan (BM), Ann currently plays in the Chicago area with the Chicago Baroque Band, Bella Voce, and the Joffrey Ballet Orchestra. She also teaches violin and viola at Trinity International University, north of Chicago. Her past affiliations include Sarasota Opera, Key West Symphony, Da Corneto Opera, Spoleto Opera Festival, and ten years of teaching at the Music Institute of Chicago.



Catherine Emes
Toronto, Ontario

Presently Catherine performs with the Aradia Ensemble, the Toronto Chamber Orchestra, the Kitchener-Waterloo Symphony Orchestra, the Oshawa Durham Symphony Orchestra,

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and the Peterborough
Symphony. She has
served as Assistant
Concertmaster of the
Charlotte Symphony
and Concertmaster
of the New World
Symphony, the Illinois
Chamber Orchestra,
and the Spoleto
Festivals in Charleston
and Italy. She has many
published recordings
on the Naxos and Argo
Decca labels.



Evan Few Amsterdam, Netherlands

As a freelance musician, Evan has played with numerous period orchestras including Anima Eterna, La Chambre Philharmonique, Bach Collegium Japan, and The Taverner Consort, and performs chamber music with La Perla Bizzarra. Musica Temprana, and Harmonie Universelle. Evan received his principal training at Oberlin Conservatory (BM, MM) as a pupil of Marilyn McDonald, and pursued further studies in string quartet performance at Rice University and baroque violin at the Royal Conservatoire in The Hague.



Elizabeth Stoppels Girko San Antonio, Texas

Presently Beth performs with the San Antonio Symphony, the San Antonio Opera, and the Austin Symphony. Her past affiliations include Associate Principal Second Violin with the lacksonville Symphony and Principal Second Violin with the Virginia Symphony and Opera. She is an active teacher of violin and an adjunct faculty member at San Antonio College and Our Lady of the Lake University. Beth received her degrees from Eastman School of Music (MM) and Oberlin Conservatory (BM).



Naomi Guy Toledo, Ohio

Naomi is currently the Associate Concertmaster of the Toledo Symphony in Ohio. She is an active performer on both baroque and modern violin. As a baroque violinist she has performed and

recorded with Apollo's Fire, San Francisco Bach Choir, Pittsburgh Camerata, Boston Bach Ensemble. Tafelmusik, Publick Musick, and in the Touchstone Pictures soundtrack for the movie Casanova, Naomi has also toured and performed extensively throughout the United States, Japan, and Europe. She holds degrees from Oberlin Conservatory (MM) and the University of Minnesota (BM).



Marika Holmqvist New York, New York

Marika, a native of Finland, currently serves as Concertmaster and Artistic Co-Director of Cambridge Concentus, Co-Concertmaster of Sinfonia New York, and Aradia in Toronto. She has toured extensively throughout the Americas, Europe, the Middle East and Asia performing under conductors such as Joshua Rifkin, Ton Koopman and Richard Egarr, and can be heard on several CD labels including Naxos, Ex Cathedra and Brilliant Classics. Marika has taught baroque string playing techniques at Rutgers

University, and was recently asked to lead and coach two student baroque opera productions at Harvard University and Cornell University. She holds two masters degrees from the Royal Conservatory in The Hague, The Netherlands.



Edwin Huizinga Puslinch, Ontario

Edwin Huizinga currently resides in Toronto, Canada, This season, Edwin will be performing with several international acclaimed ensembles, like Tafelmusik, The Theatre of Early Music, and The Wallfisch Band. Edwin has Bachelor's degree from Oberlin Conservatory, and a Masters from the San Francisco Conservatory of Music. The Puslinch Pioneer wrote "[Mr. Huizinga's] ambition is to bring classical music to the attention of younger people in such a way that makes it more appealing to them. It was a wonderful, magical evening of music." Edwin can also be seen playing and touring with The Wooden Sky, the Broken Social Scene, Third Eye Blind, Sweet Thing, among other

North American folk and rock bands. Edwin is also extremely excited about Toronto's Chapter of the Classical Revolution, which is all about bringing classical music to anyone and everyone in alternative venues all around the world. edwinhuizinga.com



Johanna Novom

New Haven, Connecticut

Johanna is Associate Concertmaster of Apollo's Fire and the Cleveland Baroque Orchestra. A 2008 first prize winner of the ABS Young Artists competition, lohanna performs with period ensembles throughout the country, such as the American Bach Soloists, Chatham Baroque, the Trinity Wall Street Baroque Orchestra, the Dallas Bach Society, and NYS Baroque, and is a core member of the newer ensembles Flying Forms and the Sebastian Chamber Players. Recent festival appearances include Moscow's Golden Mask Festival, and the Magnolia Baroque Festival. Johanna holds a Master's in Historical Performance from Oberlin Conservatory, where she studied on continued...

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both historical and modern instruments with Marilyn McDonald. Currently based out of New Haven, CT, Johanna is a fellowship member of the Yale Baroque Ensemble under the direction of Robert Mealy.



Amelia Roosevelt Brooklyn, New York

Violinist Amelia Roosevelt is a founding member of Repast Baroque Ensemble. Described by the New York Times as a "virtuoso duelist," she performs with the Trinity Baroque Orchestra, Sinfonia New York, and the Clarion Music Society. She has toured internationally with Musica Antiqua Köln, Concerto Köln, and La Cappella de' Turchini.



Joseph Tan Amsterdam, Netherlands

In addition to regular appearances in chamber music concerts and festivals throughout Europe, Joseph regularly performs with

ensembles such as Anima Eterna Brugge (Belgium), the Amsterdam Baroque Orchestra, La Chambre Philharmonique (France), the Taverner Consort and Players, the Academy of Ancient Music (UK), Ensemble 1700, and Harmonie Universelle (Germany). He has recorded for Deutsche Harmonia Mundi, Zig-zag, and Sony labels. Joseph performs on a mid-18th century Italian Baroque violin and on a modern instrument made by Antonio Lecchi (Cremona) in 1923. He received his post-graduate diploma from the Royal Conservatory, The Hague, his MM degree from Oberlin Conservatory, and a BM from the University of Texas, Austin.



Gabrielle Wunsch Amsterdam, Netherlands

In addition to chamber and recital appearances, Gabrielle plays with period ensembles such as New Dutch Academy, Musica ad Rhenum, Holland Baroque Society, the Bach Ensemble, and the Festspiel Orchester of the Göttingen

Internationale Händel-Festspiele. Gabrielle holds degrees in modern performance from Eastman School of Music (BM) and SUNY Stony Brook (MM), and in baroque violin from the Royal Conservatoire of The Hague (BM and MM). She was a prizewinner in the 2010 Premio Bonporti International Baroque Violin Competition held in Rovereto, Italy, Her baroque violin is a Lorenzo Carcassi from 1764.

VIOLA



Patrick Jordan
Principal
Toronto, Ontario

Patrick holds degrees from the New England Conservatory of Music (BM) and Longy School of Music (AD). He is Co-Principal Viola with the Tafelmusik Baroque Orchestra, a member of the Boston Early Music Festival Orchestra, and is violist of the Eybler Quartet and Gallery Players of Niagara. Past affiliations include the Handel and Haydn Society Orchestra, the Boston Quartet, Van Swieten Quartet, and D.C. Hall's New Concert and Quadrilles Band. He has recorded for Sony

Classical, Analekta, Northeastern, Dorian and Harmonia Mundi. He performs on a viola made by Daniel Achatius Stadlmann in 1725 in Vienna.



Karina Fox Associate Principal Allston, Massachusetts

Karina is Principal Viola of Apollo's Fire, the contemporary ensemble Callihumpian Consort, the Gardner Museum Chamber Orchestra, and Principal Second Violin of Tempesta di Mare. She received her MM degree from the New England Conservatory and her BM from the Cleveland Institute of Music. Her past affiliations include substitute violist with the Boston Symphony and National Symphony Orchestras. Karina has CDs on Chandos, Eclectra, Koch, and Tzadik labels. She performs on a 1987 Hiroshi lizuka viola made in Philadelphia.



Sarah Darling Boston, Massachusetts

After receiving her Bachelor's degree at Harvard, Sarah studied in Amsterdam and Freiburg as a recipient of the Beebe, Paine, and DAAD grants, and is now at work on a DMA at the New **England Conservatory** with Kim Kashkashian. She is Concertmaster of the Harvard Baroque Chamber Orchestra, Director of the Arcturus Ensemble, a member of the Sanssouci Quartet, Musicians of the Old Post Road, and A Far Cry. She also plays with the Boston Symphony and Boston Baroque. Her critically acclaimed solo CD of the works of Leland Smith is available on Naxos.

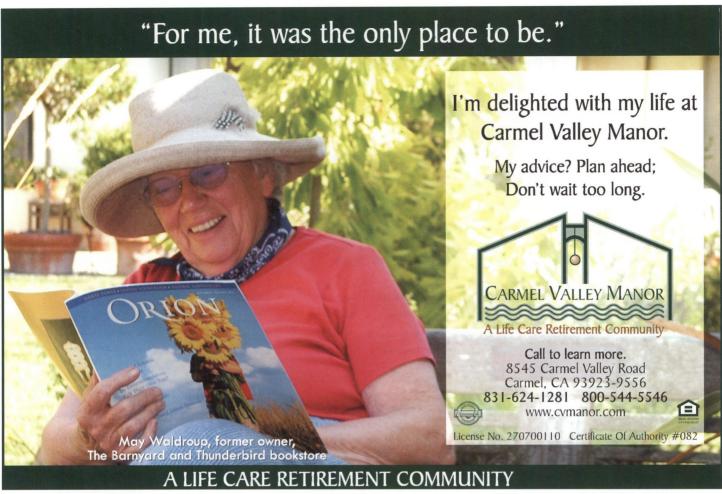


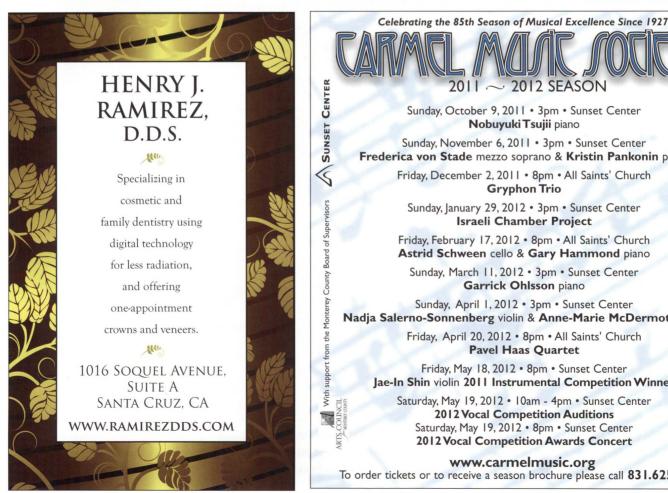
Meg Eldridge San Rafael, California

A graduate of the University of Michigan, the San Francisco Conservatory of Music, and the Manhattan School of Music, Meg

continued...

MUSICIAN SPONSORS: Amelia Roosevelt – Sheila and Hugh Barton; Joseph Tan – Arnold and Dianne Gazarian; Gabrielle Wunsch – Sharon and Stan Meresman, Cyril and Jeanne Yansouni; Patrick Jordan – Dr. Ise Kalsi; Karina Fox – William and Susanne Tyler; Sarah Darling – Lawrence and Luana Wilsey; Meg Eldridge – Betsey and Steve Pearson, Ward and Mary Alter





 $2011 \sim 2012$ SEASON Sunday, October 9, 2011 • 3pm • Sunset Center Nobuyuki Tsujii piano Sunday, November 6, 2011 • 3pm • Sunset Center Frederica von Stade mezzo soprano & Kristin Pankonin piano Friday, December 2, 2011 • 8pm • All Saints' Church **Gryphon Trio** Sunday, January 29, 2012 • 3pm • Sunset Center Israeli Chamber Project Friday, February 17, 2012 • 8pm • All Saints' Church Astrid Schween cello & Gary Hammond piano Sunday, March 11, 2012 • 3pm • Sunset Center Garrick Ohlsson piano Sunday, April 1, 2012 • 3pm • Sunset Center Nadja Salerno-Sonnenberg violin & Anne-Marie McDermott piano Friday, April 20, 2012 • 8pm • All Saints' Church **Pavel Haas Quartet** Friday, May 18, 2012 • 8pm • Sunset Center Jae-In Shin violin 2011 Instrumental Competition Winner Saturday, May 19, 2012 • 10am - 4pm • Sunset Center 2012 Vocal Competition Auditions Saturday, May 19, 2012 • 8pm • Sunset Center 2012 Vocal Competition Awards Concert www.carmelmusic.org To order tickets or to receive a season brochure please call 831.625.9938 is a member of the Marin, Santa Rosa, and Napa Symphonies, the Sonoma Bach Society, Marin String Quartet, and the Lawrence String Trio. She also performs in the Music in the Vineyards series and plays baroque violin with the Arcangeli Baroque Strings, the San Francisco Early Music Society, and the Skyflower Consort. Meg is a private violin and viola teacher at the Marin Waldorf School



Nancy Lochner San Diego, California

Nancy has held the position of Associate Principal Viola with the San Diego Symphony since 1988. She has also performed as Principal Viola in the San Diego Chamber Orchestra, the San Diego Opera, and as quest principal with the Opera Pacific. She has been a regular member of the Carmel Bach Festival since 1995. Nancy earned her Master's degree in Music from the Juilliard School and her Bachelor's degree from the Manhattan School of Music, and studied with Lillian Fuchs at both conservatories. Nancy performs on a viola made by Angela Stiles in Cremona, Italy.

CELLO



Allen Whear
Principal
New York, New York
For biography see page 12



William Skeen
Associate Principal
Richmond, California

William serves regularly as Principal Cello with Philharmonia Baroaue, American Bach Soloists, Musica Angelica, and has appeared with every major period ensemble on the West Coast. He performs and tours with La Monica, Galanterie, El Mundo, Voices of Music and The New Esterházy Quartet. William is sought out for his skills at recitative accompaniment, earning him a position as continuo cellist for San Diego Opera. He earned a BM degree from the Cleveland Institute of Music, and a MM degree from the University of Southern California, where he is Lecturer in baroque cello and viola da gamba. He plays a 19th

century cello by Georg Gemümder and two anonymous baroque celli, and a violoncello piccolo from 1680, among others.



Margaret Jordan-Gay Toronto, Ontario

A graduate of the University of Toronto (MM) and Boston University (BM), Margaret performs regularly with the Tafelmusik Baroque Orchestra, the Toronto Symphony, Opera Atelier, Baroque Music Beside The Grange, the Eybler Quartet. and Ensemble Polaris, a group exploring the traditional music of various Nordic countries. She is Artistic Director of The Gallery Players of Niagara, an organization based in the Niagara Region of Ontario that presents chamber music. For many years she was the cellist of Modern Quartet, a string quartet dedicated to the performance of new works. She performs on a cello made by Andrea Castagnieri in 1730.



Paul Rhodes
Pleasant Hill,
California

Paul holds degrees from Dominican College (BA) and the University of Texas at Austin (MM) and has performed with the San Antonio Symphony, Orchestra of Santa Fe, Brandywine Baroque, New Century Chamber Orchestra, Sacramento Symphony, Santa Cruz Baroque Festival, San Jose Symphony, Earplay, Berkeley Symphony, Austin Lyric Opera, and the Monterey Symphony. Paul is presently a member of the Oakland-East Bay Symphony, Assistant Principal of Sacramento Philharmonic and served as Principal Cellist of the Austin Symphony during their tour of France and Germany in 1995.



Timothy Roberts Needham, Massachusetts

Timothy is founder, Artistic Director and cellist of the Art

of Music Chamber Players in Boston. His freelance work includes performances with the Boston Symphony Orchestra, Boston Pops Esplanade Orchestra, Boston Ballet, the Florida (Tampa) Orchestra and Pro Arte Chamber Orchestra, among others. Timothy holds degrees in performance from the New England Conservatory and Northwestern University, and completed doctoral work at the Cleveland Institute of Music. He performs on a Gabrielli cello made in Florence in 1751.

DOUBLE BASS

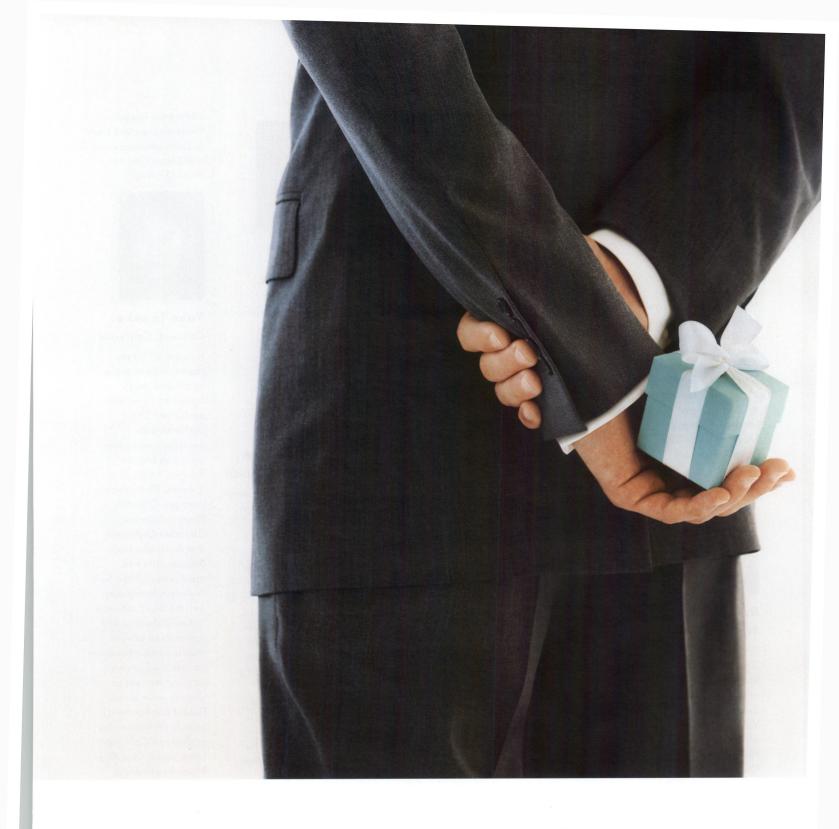


Jordan Frazier Principal Fredonia, New York

lordan is a current member of the Orpheus Chamber Orchestra, having performed with them since 1993. He is also currently a member of American Composers Orchestra, Westchester Philharmonic, and American Symphony Orchestra. He has performed with the Chamber Music Society of Lincoln Center, Metropolitan Opera

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MUSICIAN SPONSORS: Nancy Lochner – Stan and Gail Dryden; William Skeen – Dr. Ise Kalsi; Margaret Jordan Gay – Jeryl and Ron Abelmann, Tim and Jane Sanders; Paul Rhodes – Cynthia and Larry Benson, Don and Carol Hilburn; Timothy Roberts – Shirley and Lee Rosen; Jordan Frazier – Arnold and Dianne Gazarian, Edie and Lamont Wiltsee



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Orchestra, New York City Opera, American Ballet Theater, and others. He has also performed with the Tafelmusik Baroque Orchestra, both in Toronto and at the Klang und Raum Festival in Bavaria. Recording credits include Sony Classical, Harmonium Mundi. Nonesuch, and others. Jordan received his musical training at the Interlochen Arts Academy and the Manhattan School of Music. He is currently on the faculty of Mannes College of Music and The New School for Social Research.



Bruce Moyer San Jose, California

Bruce is Principal Double Bass with the Monterey Symphony and a member of Symphony of Silicon Valley. His past affiliations include Philharmonia Baroque Orchestra, the Sacramento Symphony and Principal Bass of the Portland (ME) Symphony. He freelances with every major ensemble in the San Francisco Bay Area and teaches at Santa Clara, San Jose State and Stanford Universities. Bruce

collects and restores antique basses and currently performs on an Andrew Hyde, Northampton, MA, c. 1900 double bass and on a Nanur Bruckner, Pest Hungary c. 1890 double bass.



Derek Weller Ann Arbor, Michigan

Derek received degrees (MM, BM) from the University of Michigan and is a graduate of the Interlochen Arts Academy. He was a lecturer at the University of Michigan and the University of Toledo, and is currently on the faculty of Eastern Michigan University and Interlochen Arts Academy. In addition to playing in the Michigan Opera Theatre Orchestra, Derek is a member of the Toledo Symphony Orchestra and substitutes frequently with the **Detroit Symphony** Orchestra. Derek was also a member of a select international committee organized to rewrite the Suzuki Bass Method and is active as a clinician at Suzuki Institutes nationwide. He owns five basses: a 300-year-old Italian bass; a 200-year-old French bass; a Kay bass; and two modern

HARPSICHORD, FORTEPIANO AND ORGAN



Andrew Arthur Principal Cambridge, England

Andrew is Director of Music at Trinity Hall, Cambridge University, where he is a tutor and lecturer both in academic and performance studies. He is Associate Director of The Hanover Band, Principal Conductor of the Euterpe Baroque Consort and Musical Director of his own period-instrument ensemble Orpheus Britannicus. He also holds the position of Associate Master of Music of the Chapels Royal, Her Majesty's Tower of London. Andrew's solo keyboard engagements encompass organ, harpsichord and fortepiano literature, and he is in great demand as a continuo player with several of London's leading period-instrument ensembles. His recently released solo recordings include: The Buxtehude Influence, J.S. Bach - Organ Chorales from the Leipzig Autograph, Volume 1, and Organ Music for Passiontide.



Scott Allen Jarrett Boston, Massachusetts

For biography see page 13



Holly Chatham

Hamden, Connecticut Hailed as an "elegantly florid" (San Francisco Classical Voice) player possessing "a wonderful improvisational flair" (Atlanta Early Music News) on the keyboard, Holly has performed throughout the U.S., U.K. and Mexico in major concert series and venues including Alice Tully Hall at Lincoln Center and Weill Recital Hall at Carnegie Hall. She is pianist in The Chatham-Wood Duo and is a founding member of the Lile Piano Trio. Her first harpsichord and piano recordings will be released next year. Holly is a Vocal Coach and Pianist/ Early Keyboardist at Yale University in the Institute of Sacred Music. She holds a

DMA from Rutgers University, an MM from Indiana University and a BM from Clayton State University.



Yuko Tanaka Oakland, California

A native of Tokyo, Japan, Yuko is active as a harpsichord soloist and ensemble performer. She performs with numerous ensembles including Musica Pacifica, Music of the Spheres, Philharmonia Baroque Chamber Players, Moscow Chamber Orchestra, and American Bach Soloists. She has appeared with the San Francisco Symphony and the San Francisco Ballet Orchestra. She maintains a private studio, conducts master classes, and appears as quest lecturer at various universities. Recent engagements include performances at the Frick Collection (New York), Tage Alter Musik Regensburg (Germany) and the Istanbul International Music Festival, as well as performances on National Public Radio and the Canadian Broadcasting Corporation. She holds a doctorate from Stanford University.

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MUSICIAN SPONSORS: Bruce Moyer – Gary and Carolyn Bjorklund, Harvey Lynch; Derek Weller – Leslie and Bob Mulford; Andrew Arthur – Anonymous, Bill Lokke; Holly Chatham – Stan and Gail Dryden; Yuko Tanaka – James Seff and Margene Fudenna

instruments.

Yuko has recorded for Koch International and Delos International.

THEORBO/ ARCHLUTE



Daniel Swenberg Highland Park, New Jersey

Daniel specializes in historical plucked strings: Renaissance and Baroque lutes, theorbos, and baroque and 19th-century guitars, and baroque mandolin. He performs regularly throughout North America with a variety of ensembles including the Catacoustic Ensemble, Apollo's Fire, The Green Mountain Project, and Lizzy & Theorboys, plus with The Metropolitan Opera, New York City Opera, and the Orchestra of St Luke's. He has accompanied Renée Fleming and Kathleen Battle at Carnegie Hall. Daniel received awards from the Belgian American Educational Foundation for a study of 18th century chamber music for the lute, and a Fulbright Scholarship to study in Bremen, Germany at the Hochschule für Künste. He studied previously at Mannes College of Music,

receiving a Master's degree in Historical Performance (Lute).

FLUTE



Robin Carlson Peery Principal Shoreline, Washington

In addition to Robin's frequent performances with the Seattle Symphony and the Seattle Opera, she records regularly with several ensembles for movies and television. She earned her Bachelor and Master degrees in Music from The Juilliard School, and is a past member of the Memphis Symphony Orchestra. Throughout her career, Robin has been a featured soloist with the Memphis Symphony, Evansville Philharmonic and Philharmonia Northwest. This season's highlights have included performances as quest Principal Flute for the Seattle Symphony on their Masterworks Series and Basically Baroque series.



Dawn Loree
Walker
Sunnyvale, California

Sunnyvale, California Dawn received her Master's degree from the New England Conservatory of Music with "distinction in performance" and academic honors. She has been Principal Flute of the Monterey Symphony for more than twenty years and has performed as soloist with the New Century Chamber Orchestra, the Monterey Symphony and the Santa Cruz Symphony. She has recently joined the faculty of Community School of Music and Arts in California, and has taught at San Jose State University and given master classes throughout Northern California. She has toured the U.S. as Principal Flute with the Western Opera Orchestra and performs regularly with the San Francisco Ballet and Opera orchestras. She recently completed performances of the entire Wagner Ring Cycle with the San Francisco Opera.



Teresa Orozco-Petersen

San Jose, California

Teresa's musical activities range from orchestral player and contractor to recording artist, studio musician and founder of chamber ensembles. She is now in her eighth year as Conductor for the Avant Flute Choir of the San Jose Youth Symphony. She has played with Monterey Symphony for 22 years and is Principal Flute of New Music Works. Teresa also specializes in jazz and Latin music and performs as a member of the salsa band, Mambo Tropical. She received her BA and MA from San Jose State University with honors, graduating magna <mark>cu</mark>m laude.

OBOE



Roger Cole Principal Vancouver, British Columbia

Roger studied at Yale University and the Juilliard School. He is Principal Oboe of the

Vancouver Symphony, and is also Music Director and Senior Orchestra Conductor of the Vancouver Youth Symphony Orchestra. Past festivals include Aspen, Tanglewood, Marlboro, Seattle, Victoria and Vancouver. He is on the faculties of the University of British Columbia and the Vancouver Academy of Music. He performs regularly in solo and chamber music recitals and as soloist with the Vancouver Orchestra. Roger has a CD entitled The Expressive Oboe on the CBC label.



Neil Tatman
Associate Principal
Tucson, Arizona

Originally from Kenosha, Wisconsin, Neil earned his Bachelor's degree at Lawrence University and completed his Master's and Doctoral degrees at Indiana University. He was Principal Oboe with the Sacramento Symphony Orchestra for 18 years, and a faculty member at both the University of the Pacific and California State University Sacramento. Currently, Neil is Associate Principal Oboe at the

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MUSICIAN SPONSORS: Daniel Swenberg – Suzanne and Dave Dorrance, Arnold and Dianne Gazarian, Don and Carol Hilburn; Robin Carlson Peery – Jean Brenner, Kenneth and Constance Hess, Jeptha and Elizabeth Wade; Dawn Loree Walker – Peter and Anne Albano; Roger Cole – John and Diane Young, Dave and Judi Zaches; Neil Tatman – Shirley and Lee Rosen

FESTIVAL ORCHESTRA cont'd

University of Arizona and oboist of the Arizona Wind Quintet. He is also Principal Oboist with the Arizona Opera Company, Music in the Mountains Festival, and Arizona Musicfest, Active as a clinician and recitalist. he has been featured in recent presentations in North America and Costa Rica, His current instrument of choice is a rosewood oboe manufactured by A. Laubin (NY).



Ellen Sherman Grand Rapids, Michigan

Ellen is Principal Oboe of the Grand Rapids Symphony. She was formerly Principal Cor Anglais with the New Zealand Symphony Orchestra and Principal Oboe of the Memphis and Virginia Symphonies. She was a past participant at the Santa Fe Chamber Music, Schleswig-Holstein and Apple Hill Festivals. Ellen toured Europe with the Utah Symphony in April 2005. She holds degrees from the Juilliard School (MM) and the New England Conservatory of Music (BM), and has recorded for the Koch, New World, Sterophile and Naxos labels.

CLARINET



Ginger Kroft

Principal

Sunnyvale, California

Ginger holds degrees from the San Francisco Conservatory of Music (MM) and Northwestern University (BM). She is Principal Clarinet of the Sacramento Philharmonic and the Monterey Symphony, and is also a member of the Oakland East Bay Symphony and the Fresno Philharmonic. Ginger is a Vandoren International Artist and performs on M13-lyre mouthpieces and traditional reeds. Currently a faculty member at Santa Clara University, she maintains a pre-college studio.



Erin Finkelstein
Sacramento,
California

Erin is a clarinetist residing in Northern California who maintains a busy performing career in symphony orchestra

and chamber music concerts throughout the region. In addition to her work with the Carmel Bach Festival. she has attended the National Orchestral Institute, Domaine Forget Music Festival, and the Bear Valley Music Festival. As a teacher, Erin has been the lecturer of clarinet at California State University Stanislaus, and twice engaged as such at the University of the Pacific Conservatory

BASSOON



Dominic Teresi Principal Toronto, Ontario

A native of California, Dominic is Principal Bassoon of Tafelmusik and also works with other leading orchestras including Boston Early Music Festival, Le Concert d' Astrée and Philharmonia Baroque. In demand on dulcian, baroque, classical and modern bassoons, Dominic's playing has been described as "lively and graceful" (New York Times), "reminding us of the expressive powers of the bassoon" (The Globe and Mail). Dominic was recently a featured

artist on CBC Radio. performing a nationally broadcast concert of bassoon concertos. His recordings are numerous, including Grammy-nominated projects with Boston Early Music Festival and Juno awardwinning projects with Tafelmusik. Dominic is a faculty member of The Juilliard School and also teaches at Oberlin's Baroque Performance Institute and Tafelmusik Baroque Summer Institute.



Britt Hebert Pittsburgh, Pennsylvania

A graduate of both the Eastman School of Music and the Cleveland Institute of Music, Britt is a freelance musician in the Pittsburgh area, playing with the Opera Theater of Pittsburgh and with the Bridge City Woodwind Quintet, of which he is a founding member. His past affiliations include the Metropolitan Opera Orchestra, the Louisville Orchestra, Pittsburgh Symphony, San Diego Opera and San Diego Symphony. Past festival participation includes Aspen, Sunriver and

Baldwin-Wallace Bach Festivals. He has CD recordings on Telarc and Koch International

CONTRA-BASSOON



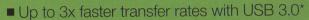
David Granger
El Cerrito, California

David received his BM and MM degrees from the Manhattan School of Music and received a Performer Diploma in baroque bassoon from Indiana University's Early Music Institute. He teaches at the University of California, Davis, and works as a freelance musician performing in orchestras throughout Northern California. David currently is Principal Bassoon of the Napa Valley Symphony, the Sacramento Philharmonic, the Modesto Symphony, and the Fremont Philharmonic, a member of the Oakland East Bay Symphony, and the contrabassoonist in the Marin Symphony. He founded Passamezzo Moderno, an early music ensemble specializing in 17th century baroque performance.

MUSICIAN SPONSORS: Ellen Sherman – Kent and Lyn Evans; Ginger Kroft – Gary and Carolyn Bjorklund, Sam and Hope Hale, Sue McCloud; Erin Finkelstein – Sue McCloud; Dominic Teresi – Mary and Gerald Bock; Britt Hebert – Jo and Jerry Barton, Jeptha and Elizabeth Wade



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HORN



Christopher Cooper Principal Mill Valley, California

Chris is a Grammynominated artist who has thrilled audiences around the world. He began his career with the Empire Brass out of Boston, and then joined the Canadian Brass with whom he made several recordings, received a Grammy nomination, an honorary doctorate, and the prestigious Echo Klassic award in Germany. After ending the touring life, Chris became an acting member of the San Francisco Symphony for nine years and now runs the horn studio at UCLA. Chris is very active in studio recording, solo, and chamber concerts. He studied at Boston University and the San Francisco Conservatory.



Loren Tayerle San Francisco, California

Loren received his degrees (MM, BM) from San Francisco
Conservatory of Music.
He is the Conductor of the De Anza Chamber
Orchestra and a member of the San
Francisco Chamber
Orchestra, Marin
Symphony and Berkeley
Symphony.



Meredith Brown
Oakland, California

Meredith holds degrees from the Peabody Conservatory (BM) and the San Francisco Conservatory of Music (MM). She is Principal Horn with Symphony Silicon Valley, Napa Valley Symphony, Vallejo Symphony, and the Fresno Philharmonic, and substitutes regularly with the San Francisco Symphony, and the San Francisco Opera and Ballet Orchestras. In July 2007, she was awarded the Herbert C. Spencer Honorable

Mention Award at the International Horn Competition of America.



Alex Camphouse
Fairfield, California

Alex is presently Principal Horn of the Monterey and Marin Symphonies, holds the position of Third Horn with the Santa Cruz Symphony, and frequently performs with the San Francisco Symphony. As soloist, he has performed locally Mozart's Sinfonia Concertante, Schumann's Konzertstücke and Britten's Serenade for Tenor Horn and Strings. He recently recorded Mahler's Symphony No. 8 with the San Francisco Symphony, which won three Grammy Awards. Alex was born in Illinois and studied at the Cincinnati College-Conservatory of Music with Steven Gross and Duane Dugger, and the San Francisco Conservatory of Music with Bruce Roberts.

TRUMPET



Wolfgang Basch Principal Frankfurt, Germany

This is Wolfgang's twenty-fourth season in Carmel. He has been Principal Trumpet of the Frankfurt Opera since 1976 and a soloist in concerts worldwide. He has appeared with the Israel Chamber Orchestra, Jerusalem Symphony, Orpheus Chamber Orchestra. Bamberg Symphony, New World Symphony and Berlin Radio Symphony. He is also affiliated with Stuttgart Chamber Orchestra, Orchestra Sinfonica Milano and Chamber Orchestra of St. Petersburg Philharmonic. Wolfgang has many trumpet concerto and chamber music CDs on RCA, Decca, Koch, and BMG labels.



Susan Enger Bartlett, Tennessee

Northwestern University graduate and student of Vincent Cichowicz, Susan is currently a member of the Memphis
Symphony Orchestra.
She has formerly held positions as Principal
Trumpet of L'Orchestre
Symphonique de
Quebec, CBC Radio
Orchestra (Quebec),
Les Violons du Roy,
and Associate Principal
Trumpet of the
Montreal Symphony.



Leonard Ott Castro Valley, California

Lenny holds a degree from California State University East Bay (BA) and is on the faculty at the University of the Pacific, Stockton, He has an active freelance career and is a member of the Oakland-East Bay Symphony and Modesto Symphony. He also plays with a majority of orchestras throughout the San Francisco Bay Area, including the Berkeley Symphony, Santa Rosa Symphony, Symphony Silicon Valley, and San Francisco Symphony.

MUSICIAN SPONSORS: Christopher Cooper – Drs. Knox and Carlotta Mellon; Loren Tayerle – Mary Kay Crockett, Natalie Stewart; Wolfgang Basch – Jean Brenner, Jane Shedlin; Susan Enger – Howard and Rosalind Fisher: Leonard Ott – Dr. Ise Kalsi

TROMBONE



Bruce Chrisp Principal Vallejo, California

Bruce has been performing trombone professionally in the San Francisco Bay Area since 1989. He is Principal Trombone of the Santa Rosa, Marin, Napa Valley, Vallejo, Oakland and Fresno Philharmonic orchestras. He also performs regularly with Opera San Jose. In addition, Bruce has performed with the San Francisco Symphony and the San Francisco Ballet and Opera orchestras. A graduate of the San Francisco Conservatory of Music (MM) and the University of Michigan (BME), Bruce teaches trombone at UC Davis and is a founding member of the San Francisco Brass Company, a Bay Areabased brass quintet.



Suzanne Mudge Bend, Oregon

For biography, see page 13

Wayne Solomon
Fresno, California

Wayne is trombonist and Personnel Manager of the Monterey Symphony and the Fresno Philharmonic, as well as a member of the Modesto Symphony Orchestra. He has also performed the past four seasons with the Sarasota Opera Orchestra, is a frequent performer with the Pacific Symphony Orchestra in Santa Ana, and has performed with the San Francisco, San Diego and Minnesota Symphonies and the San Francisco Ballet Orchestra.

TUBA



Scott Choate
Fairfield, California

A native of
Albuquerque, New
Mexico, Scott received
his Bachelor of Music
degree from Arizona
State University, where
he was a student of
Sam Pilafian, and
attended the San
Francisco Conservatory

of Music as a student of Floyd Cooley. He is a full-time professional musician, keeping a schedule which includes private studio teaching and performing with orchestras throughout California. He frequently performs with the San Francisco Symphony, Santa Rosa Symphony, San Francisco Ballet, and also records with Skywalker Studios. Currently, Scott is Principal Tuba with the Fresno Philharmonic, Oakland East Bay Symphony, Napa Valley Symphony, Vallejo Symphony and Stockton Symphony. He has also taught tuba performance at Fresno Pacific University, UC Davis and San Jose State University.

TIMPANI & PERCUSSION



Kevin Neuhoff
San Francisco,
California

Kevin received his BM degree from the St.
Louis Conservatory of Music. He is Principal Timpanist with the Berkeley and Fremont Symphonies, the San Francisco Opera Center Orchestra, Principal Percussionist with the Marin Symphony, and plays frequently with the California,

and San Francisco Symphonies. He has also performed and recorded with Philharmonia Baroque and the New Century Chamber Orchestra. In December 2008, he was requested by the music director to join Orchestre Symphonique de Montreal for their production of Messiaen's opera St. François. Kevin performs Broadway

shows, contemporary

music with Earplay

and records for film

and other electronic

Kevin performs on

media. At the Festival,

timpani based on a 17th

century design made

by Aehnelt-Lefima of

Cham, Germany.

Oakland, Sacramento

Tim Dent San Francisco, California

Tim has been freelancing in the Bay Area since 1999 while earning his Master's at the San Francisco Conservatory of Music. Since then he has played regularly with most of the area's orchestras and performing arts groups including the San Francisco Symphony. Tim has also spent time teaching in local youth orchestras such as the El Camino Youth Orchestra, San Jose Youth Orchestra and Youth Music Monterey.

HARP



Dan Levitan
Fremont, California

Dan is currently Principal Harp of Santa Rosa Symphony, Marin Symphony, Symphony Silicon Valley, Ballet San Jose, and California Symphony. He performs regularly with the San Francisco Opera, often as Principal. He is a sought after soloist with orchestras, choirs and other ensembles throughout Northern California, performing in 2011 with the Mission Chamber Orchestra Rodrigo's Concierto de Aranjuez and with the San Jose Chamber Orchestra Martin's Petite Symphonie Concertante for Harp, Harpishord, and Piano, as well as movements of Bohmler's Harp Concerto, which he commissioned. Dan's recordings include Benjamin Britten's A Ceremony of Carols for Chorus and Solo Harp, Claude Debussy's Trio for Flute, Viola, and Harp, works by Lou Harrison, and numerous television and film recordings.

MUSICIAN SPONSORS: Wayne Solomon - Pete and Jackie Henning; Kevin Neuhoff - Shirley and Lee Rosen, Jeptha and Elizabeth Wade

festival chorale

SOPRANOS



Michèle Eaton New Rochelle, New York

Michèle received her degrees from the University of Massachusetts (BM, MM) and is a member and co-director of BaroQue Across the River, a period instrument chamber ensemble. Recent solo performances include John Adams' Grand Pianola Music with the Louisville Orchestra and with the Pasadena Symphony, Couperin's Leçons de Tenebre, and Tavener's Lament of the Mother of God. She sang the roles of Child Grendel and Shaper's Apprentice in the New York premiere of Elliot Goldenthal's opera, Grendel. Michèle's oratorio performances have included Handel's Israel in Egypt, Judas Maccabaeus and the Messiah; Bach's B Minor Mass, St. John and St. Matthew Passions; Vivaldi's Magnificat; and Faure's Requiem.



Laura Heimes Hamilton Square, New Jersey

Laura, a native of Rochester, NY, is widely regarded as an artist of great versatility, with repertoire ranging from the Renaissance to the 21st century. She has collaborated with many of the leading figures in early music, including Andrew Lawrence King, Julianne Baird, Tempeste di Mare, The King's Noyse, Paul O'Dette, Apollo's Fire, The New York Collegium, Brandywine Baroque, and Piffaro-The Renaissance Band. She has been heard at the Boston, Connecticut, Indianapolis, and Berkeley Early Music Festivals and in Rio de Ianeiro and Sao Paulo, Brazil, in concerts of Bach and Handel. Laura has recorded for Dorian, Pro Gloria Musicae, Plectra Music, Sonabilis, and Albany records.



Colleen Hughes
Bloomington, Indiana

Colleen received her degrees (BM, BME, MM) from Indiana University. She has studied with Dale Moore and Robert Harrison, and participated in master classes with Carol Vaness and Roger Vignoles. In May 2008 she took Third Place in the Gerhard Herz Young Artist Competition with the Louisville Bach Society. She has sung in Bloomington with the Spanish baroque ensemble Fenix de los Ingenios, as well as with Apollo's Voice for the Indianapolis Symphony Orchestra. She has also appeared as a soloist with the Lafayette Bach Chorale Singers in Steven Sametz's The Choir Invisible.



Linda Lee Jones Belle Mead, New Jersey

New Orleans native Linda Lee Jones, returning to Carmel for her third season, is active as a singer, teacher and massage therapist in New York City and Central New lersev. Her work as an ensemble singer has afforded her the opportunity to perform with the area's most prominent choral groups and some of the world's finest orchestras and conductors. As a soloist she has appeared with the Symphony Chorus of New Orleans, the Louisiana Vocal Arts Chorale, the Masterwork Chorus of NI and the Argento Chamber Ensemble in New York. She recently joined the a cappella sextet The Western Wind, a group dedicated to sustaining the art of ensemble singing through concertizing and educational outreach. Linda holds a Bachelor of Music in Voice Performance from Loyola University of New Orleans and a Master of Music in Choral Conducting from Westminster Choir College of Rider University in Princeton,



Kathryn Mueller Tucson, Arizona

Adams Fellow Hailed for her "soaring soprano," Kathryn Mueller has been a soloist with the Washington Bach Consort, Santa Fe Pro Musica, New Mexico Symphony, Arizona Opera, Phoenix Symphony, and Bach Collegium San Diego, and has toured internationally across Indonesia and central Mexico. Chorally Kathryn has sung with Seraphic Fire, the Handel and Haydn Society, the Oregon Bach Festival, and the Santa Fe Desert Chorale. She holds music degrees from Brown University and The University of Arizona.



Clara Rottsolk Philadelphia, Pennsylvania

In repertoire extending from Renaissance to contemporary, Clara has appeared as

continued...

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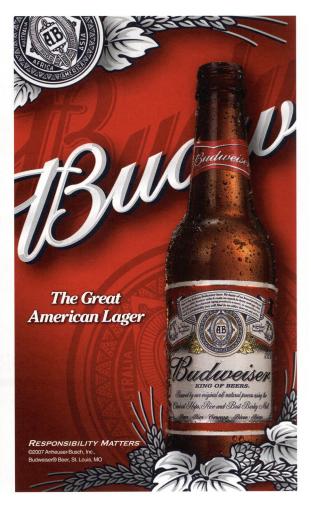
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The author at the time these stories take place.

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FESTIVAL CHORALE cont'd

soloist with ensembles such as Tempesta di Mare, St. Thomas Church 5th Avenue, Philadelphia Bach Festival, Baltimore Chamber Orchestra, Bach Sinfonia, Handel Choir of Baltimore, and Clarion Music Society. As a recitalist, she has performed throughout the US. Among her stage roles are Micaëla (Carmen), Dido (Dido and Aeneas), and Arminda (La finta giardiniera). Her current season includes appearances at the Whidbey Island Music Festival and Indianapolis Early Music Festival. She can also be heard on a recording with Tempesta di Mare Chamber Players on the Chandos label. Clara earned her music degrees at Rice University and Westminster Choir College, and currently teaches voice at Swarthmore College and the Lawrenceville School.



Angelique Zuluaga Bloomington, Indiana

Angelique has performed early music, opera, oratorio and contemporary music throughout the U.S.

and South America. She has sung under the direction of Paul Hillier, Ton Koopman, Andrew Lawrence King, John Poole, Stephen Stubbs, and Kent Nagano. Recent performances include soloist in Brahms' Ein Deutsche Requiem with the Indianapolis Symphonic Choir, world premiere of Lucretia (a dramatic song cycle) by Joni Greene, and the 2010 production of Ariodante at the Princeton Festival. Angelique began her musical training in Cali, Colombia at the Universidad Del Valle. She holds Master's degrees in Voice and Early Music from Indiana University.

MEZZO-SOPRANOS



Kathleen Flynn Somerville, Massachusetts

Kathleen received degrees from Stony Brook University (DMA), Juilliard (MA and JOC), University of Toronto (Performance Diploma), and Dalhousie University (BM). A Sullivan Foundation award winner, she has sung under the baton of Seiji Ozawa, Julius

Rudel, Robert Spano, Christopher Hogwood, Mario Bernardi, and lane Glover. She has performed with Chicago Opera Theater, at the National Arts Center of Ottawa with the Winnipeg Ballet, The Brooklyn Academy of Music, The Juilliard Theater, The Kennedy Center, and Alice Tully Hall. Recent performances include recitals in Boston and West Harford with Ensemble Poema, (a contemporary chamber ensemble she co-founded), Music from Jefferson's Library, (Monticello, VA), and the new opera Dream Seminar/ Drömseminarium in Västerås, Sweden.



Alyson Harvey Philadelphia, Pennsylvania

Alyson holds degrees from the Cincinnati Conservatory of Music (MM and Artist Diploma in Opera) and Westminster Choir College (BM). Her appearances include work with the Atlanta Baroque Orchestra, the Berkshire Bach Society, the Spoleto Festivals of Charleston, SC, and Spoleto, Italy, working with Gian Carlo

Menotti, The Mostly Mozart Festival, and the Philadelphia Orchestra under the baton of Bobby McFerrin. She made her Carnegie Hall debut in performances of Messiah with the Masterwork Chorus of NI, and her Alice Tully debut in Copland's In the Beginning at the New York Philharmonic's Copland Festival. Professional affiliations include Fuma Sacra, The Philadelphia Singers, and St. Martin-inthe-Fields Episcopal Church in Philadelphia.



Elizabeth Johnson Knight Flower Mound, Texas

Elizabeth has sung a wide range of choral and solo repertoire, appearing with the Masterwork Chorus. Bach Festival of Central Florida, North Central Louisiana Masterworks, Paducah Symphony, Valdosta Symphony Orchestra, Meridian Vocal Consort, Orpheus Chamber Singers, and the newly formed ensembles Adler Consort and Project Eve. Elizabeth is a graduate of Indiana University (MM)

and the University of Mississippi (BM). She has held teaching positions at the University of Louisiana, Monroe and Murray State University, and currently holds a teaching fellowship at the University of North Texas, where she is pursuing doctoral studies in voice and pedagogy.



Thea Lobo
Brookline,
Massachusetts

Adams Fellow

Mezzo-soprano Thea Lobo, whose singing has been dubbed "excellent", "impeccable", "limpidly beautiful", "stunning' and "Boston's best", has appeared under conductors Joshua Rifkin, Harry Christophers, Martin Pearlman and Helmut Rilling, and has been featured by the Handel & Haydn Society, Boston Baroque, Firebird Ensemble, Opera Boston Underground, Europäisches Musikfest Stuttgart and Emmanuel Music. Her recent engagements include performances with the Bermuda Festival, Tucson Chamber Artists, and

continued...

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Alice Kirwan Murray Los Angeles, California

Alice sings regularly as both ensemble member and soloist with the Grammy Awardwinning Los Angeles Chamber Singers & Cappella and the L.A. Master Chorale. In the 2010/2011 season, she performed with the Los Angeles Philharmonic Orchestra under the direction of Bramwell Tovey, Charles Dutoit. Esa-Pekka Solonen and Gustavo Dudamel. Alice has also performed with Musica Angelica, Long Beach Opera and the lacaranda Festival, and can be heard on several sound recordings. television soundtracks and film scores. She is proud to have sung on the acclaimed Decca recording of the music of Nico Muhly, A Good Understanding. Additionally, Alice works as a teaching artist with the educational outreach project, Voices Within.



Patricia
Thompson
Manhattan, Kansas

Patricia has been a soloist with the Indianapolis Baroque Orchestra, Lafayette Bach Chorale. Louisville Choral Arts Society, The Masterworks Chorale of New Jersey, and the Bloomington Early Music Festival. Recent performances have included Handel's Messiah in Carnegie Hall, Vivaldi's Nisi Dominus, and Dominick Argento's Miss Manners on Music in Manhattan, KS. She has been a member of the Dale Warland Singers and the Ensemble Singers of the Plymouth Music Series (now known as Vocalessense) in the Minneapolis/St. Paul area. Patricia is an Assistant Professor of Voice at Kansas State University. She holds Doctor of Music and Master of Music degrees from the Indiana University lacobs School of Music and a Bachelor of Music from St. Olaf College, Northfield, MN.

COUNTER-TENORS



Jay White
Greencastle, Indiana

After performing eight seasons with the Grammy awardwinning ensemble, Chanticleer, Jay completed his DMA at the University of Maryland and began his career as a fulltime academic. He has taught at the University of Maryland, University of Delaware, and is currently Assistant Professor of Music at DePauw University in Indiana. Jay has lectured and presented several topics at national and international conferences as well as leading several master classes around the U.S. As a performer, lay has recently devoted most of his time to the Middle Ages working with the Washington, D.C.-based ensemble Armonia Nova and his current ensemble. Bernardus.

TENORS



Timothy Hodges Jersey City, New Jersey

Timothy is presently a member of Fuma Sacra and was the tenor soloist for the 2006 performance of Handel's Messiah with the Garden State Philharmonic. He has appeared in the opera chorus for the Spoleto Festival USA, and is also a member of Trinity Choir at Trinity Wall Street in New York. He received a BM degree from Westminster Choir College.



New York, New York

Adams Fellow

Tenor Lawrence Jones made his debut this season with the Utah Symphony as soloist in Stravinsky's Pulcinella, as well as his company debuts with New York City Opera in Oliver Knussen's Where the Wild Things Are, and with the Princeton Festival as Tom in

The Rake's Progress.
Other recent credits
have included Bastien
in Mozart's Bastien
and Bastienne with
Boston Baroque,
Haydn's Paukenmesse
at Carnegie Hall,
Strauss' Ariadne auf
Naxos at Tanglewood
and Toledo Opera, and
engagements with the
Charlotte and Albany
Symphonies.



Vincent Metallo Lambertville, New Jersey

Vincent has distinguished himself in recent years as an eagerly sought-after conductor, singer and music educator. He is Director of the Princeton High School Choral Department and has held the position of Assistant Professor of Music at Westminster Choir College, DePauw University, Wellesley College, and Lehigh University. He is a member of the choir of St. Clements Church of Philadelphia, the Crossing Vocal Ensemble of Philadelphia, Fuma Sacra of Princeton, NI, and has performed with numerous festivals throughout the Eastern United States. A graduate of the Hartt

continued...

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FESTIVAL CHORALE cont'd

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Stephen Sαnds Gladstone, New Jersey

Stephen is a founding member and executive director of The Antioch Chamber Ensemble, and sings with the Trinity Wall Street Choir, Clarion Music Society, TENET and the Vox Vocal Ensemble. Stephen has been seen as the Evangelist for many Bach Passion concerts, most recently for the Westminster Katorei and Fuma Sacra. Stephen is the vocal music director at Bernards High School in New Iersev and is the artistic director of Music in the Somerset Hills. He is a graduate of Westminster Choir College.



Timothy Shantz Calgary, Alberta

Active as singer and conductor, Tim's 2010/2011 season included Bach's St. John Passion (Arias) with Pro Coro Canada, directing his first performance of Monteverdi's Vespro della Beata Vergine, and touring France to attend the Florilège Vocal de Tours as conductor of Spiritus Chamber Choir, Tim is Chorusmaster for the Calgary Philharmonic Orchestra and Artistic Director of Spiritus Chamber Choir. He is a graduate of Indiana University's Jacobs School of Music (DM in Choral Conducting).



David Vanderwal

Bridgeport, Connecticut

David is in high demand for his clarion lyric vocal qualities and has been featured in roles with American Bach Soloists, Seattle Baroque Orchestra,

Oregon Bach Festival, Austin Symphony Orchestra, Oregon Symphony, New York Collegium, Tafelmusik, among others. Recent performances include Handel's Messiah with the St. Paul's Cathedral Choirs of Buffalo, NY, and Mendelssohn's Elijah with the Stamford Chorale. David has also appeared with such groups as Clarion, Concert Royale, Four Nations Ensemble. New York Ensemble for Early Music, Vox, and the Folger Consort. He has recorded under the Allegro, Delos, Pro Musica Gloriae, and Koch International labels. An awardwinning vocalist, David's upcoming engagements include several Messiah performances, as well as other oratorio works throughout the season.



Steven Caldicott Wilson

Astoria, New York

Steven made his
Carnegie Hall solo
debut in December
2010 in Handel's
Messiah with Andrew
Megill and The
Masterwork Chorus.
His 2011 season
highlights include
an eight singer

production of Bach's St. John Passion of 1725, Chatham Baroque, Pittsburgh; the title role in Judas Maccabaeus, Clarion Music Society, NYC: Evangelist in C.P.E. Bach's St. Matthew Passion, Church of St. Luke in the Fields, NYC; and Purcell's Fairy Queen, Big Apple Baroque. Steven is a veteran of the U.S. Air Force Singing Sergeants (2001-2005), a graduate of the Yale University early music Voice Masters program, and is a member of the St. Thomas Choir of Men and Boys, NYC.

BARITONES



Dashon Burton

New Haven, Connecticut

Bass-baritone Dashon Burton is a native of Bronx, NY. He graduated from the Oberlin College Conservatory of Music. Immediately upon graduation, he was invited to join Cantus, a professional men's classical vocal ensemble based in Minneapolis. In 2009, Dashon began working towards his Master of Music at Yale University's Institute of Sacred Music, studying voice with Professor James Taylor. Recent collaborations include Pierre Boulez, Masaaki Suzuki and Steven



Charles Wesley Evans

Brooklyn, New York

Charles is establishing a fine career as an early music artist, recitalist and professional chorus member with the Carmel Bach Festival Chorale, Trinity Choir of Trinity Church Wall Street, and Conspirare in Austin, TX. Most recently he performed a recital of works by composer William Horne and the role of lesus in Bach's St. John Passion with conductor Andrew Parrot and Trinity Choir, Charles is looking forward to performances with Conspirare, the Trinity Choir and recital collaborations with recital partner Damien Sneed in the coming months. He holds a BA in Music from Brewton-Parker College in Mount Vernon, GA.

MUSICIAN SPONSORS: Stephen Sands – Frank and Denise Quattrone Foundation; Timothy Shantz – Ann and Glen Hiner; David Vanderwal – Ann and Glen Hiner; Stephen Caldicott Wilson – Frank and Denise Quattrone Foundation; Dashon Burton – Frank and Denise Quattrone Foundation; Charles Wesley Evans – Dr. Ise Kalsi



Jeff Fields
San Jose, California

A graduate of the University of Iowa (BM) and an Adams Vocal Master Class Fellow (1998), leffrey is a soloist and ensemble member with Philharmonia Baroque Orchestra, American Bach Soloists, and AVE. Recent solo engagements include Mendelssohn's Elijah and St. Paul, Purcell's Anthems and Ode on St. Cecilia's Day, Handel's Brockes-Passion, Semele, Acis and Galatea, and Alexander's Feast under leffrey Thomas, Bach's B Minor Mass, both Passions and numerous cantatas, the Requiems of Brahms, Fauré. Duruflé, Mozart and Reicha, Mahler's Songs of a Wayfarer, the Monteverdi 1610 Vespers with Warren Stewart's group Magnificat, and the Dvorak Stabat Mater. He made his Carnegie Hall debut in Handel's Messiah in 2007.



Avery Griffin Union City, New Jersey

Avery is an accomplished ensemble performer who has sung with such prestigious groups as the Trinity Wall Street Choir. He is currently a member of the choir of men and boys at St. Thomas Church, 5th Avenue, in Manhattan. As a passionate advocate of new music Avery has premiered and performed works of Pascale Criton, Ezra Sims, Jason Eckardt, John Magnussen, James Bergin, and many others. He is also a charter member of both Roomful of Teeth, a vocal octet which premieres new works utilizing vocal techniques from around the world and NotaRiotous, the chamber ensemble of the Boston Microtonal Society. A composer himself, Avery has had premieres of his works performed by ensembles including the Boston University Chamber Chorus.



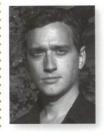
Tim Krol Brooklyn, New York

Tim is an active classical singer, recording artist and voice teacher in New York City. He was an Adams Fellow in Carmel in 2004. Recent career highlights include a featured role in an opera based on Steinbeck's Grapes of Wrath. He was a quest soloist with the Minnesota Orchestra in the premiere of Ikon of Eros by John Tavener, conducted by Carmel's new maestro, Paul Goodwin. He collaborated again with Mr. Goodwin in a staged production of Bach's St. Matthew Passion, directed by Sir Ionathan Miller. in the role of Pontius Pilate. Tim also sang with Chanticleer for nine years, and can be heard on thirteen Chanticleer recordings. including the Grammywinning Colors of Love.



Paul Speiser
Princeton, New Jersey

A graduate of Westminster Choir College (MM) and Lawrence University (BM), Paul is currently a PhD student at New York University, where he is an adjunct instructor of voice and conducts the Vocal Performance Chorale. Recent performances at NYU include Don Alfonso in Mozart's Così fan tutte. Schlendrian in Bach's Coffee Cantata, a staged production of Wolf's Italienisches Liederbuch, and Sam in Bernstein's Trouble in Tahiti. Paul has performed with Fuma Sacra, Spoleto Festival USA, Lincoln Center Festival, Milwaukee Symphony Orchestra, and Nordic Chamber Choir (Germany).



Jason Steigerwalt Louisville, Kentucky Adams Fellow

Noted for his "earcatching beauty and power" (New York Times), lyric baritone lason Steigerwalt is a Yale University graduate in Early Music. Jason studied voice with lames R. Taylor. He has performed in Master Classes with Rudolf Piernay, Christian Gerhaher and Mitsuko Shirai, Solo performances include Fauré Requiem at Carnegie Hall and Vaughan Williams' Five Mystical Songs at the Norfolk Chamber Music Festival. He has most recently joined the roster of the Gächinger Kantorei based in Stuttgart, Germany.

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festival chorus

SOPRANOS



Cathy Blake Monterey

Coming from a musical family, music has always been a passion. Since studying music in Junior College this interest grew and led to participation in several choral groups, singing in two local operas, solos in a Carmel church, and participating in the Carmel Bach Festival for over 15 years. Cathy also plays soprano and tenor recorder.



Margaret Bruner
Pacific Grove

She received a BA in Music from California State University, Hayward, pursued further training at San Francisco Conservatory of Music, and earned a Masters of Music from Indiana University's Department of Early Music. She was ordained a Cantor in 2000 from Hebrew Union College-Jewish Institute of Religion with a Masters in Sacred Music, She served as Cantor for Congregation Ahavath

Chesed in Jacksonville, Florida for the past ten years. She studies voice with Linda Purdy. Her discography includes a 1994 recording of Judas Maccabeus by G.F. Handel, Harmonia Mundi label, and a 1991 recording of The Lauds of Saint Ursula of Hildegard von Bingen, on the Focus Label.



Marilyn Maxner Monterey

This is Marilyn's sixth year singing with the Bach Festival Chorus, a wonderful privilege. She also sings with Camerata Singers of Monterey County and has sung with the Monterey Peninsula Choral Society and Monterey Opera Association. She is an organist at Bethlehem Lutheran Church in Monterey and volunteers in various ways on the Peninsula.



Ann McCown Menlo Park

A graduate of Stanford (AB) and UC Berkeley (MA), Ann is a technical writer in Silicon Valley. She currently sing with the California Bach Society, the Palo Alto

Oratorio Society, and at St. Peters Episcopal Church in Oakland, CA. This is Ann's fifth season with the Festival.



Wendy Moorty Seaside

Wendy has sung with Monterey Peninsula vocal ensembles, I Cantori di Carmel, Cabrillo Symphonic Choir, Cabrillo Music Festival Chorus, and San Jose Symphonic Choir. Currently, in addition to her Festival experience, she enjoys her participation in the Monterey Symphony Chorus.



Leslie Mulford
Monterey

This is Leslie's fourth season with the Festival Chorus. She holds degrees from the Monterey Institute of International Studies (MAT), Lovola Law School (ID) and the University of Washington (BA). Recently retired from her third career as a freelance German translator, Leslie sings with Smiles, a women's vocal ensemble, and the Monterey Peninsula Choral Society.

Nancy Opsata Monterey

Nancy has a BS in Nursing from the University of Washington and a master's degree in Health Services Management from Golden Gate University. She worked as a program manager in the Mental Health Center at CHOMP for 35 years and studied voice with former CBF chorale member Catarina Micieli for 8 years. This will be her 28th year in the CBF chorus.



Marla Polk Salinas

Marla is currently studying music with an emphasis on vocal performance. Along with her sister, she has been in choirs from a very early age. They have a grandfather who is a composer and a mother who plays guitar, sings, and writes the occasional verse. She feels very blessed and privileged to be a part of the Bach Festival this year, and to be celebrating the legacy of the great German masters.



Allison Preece

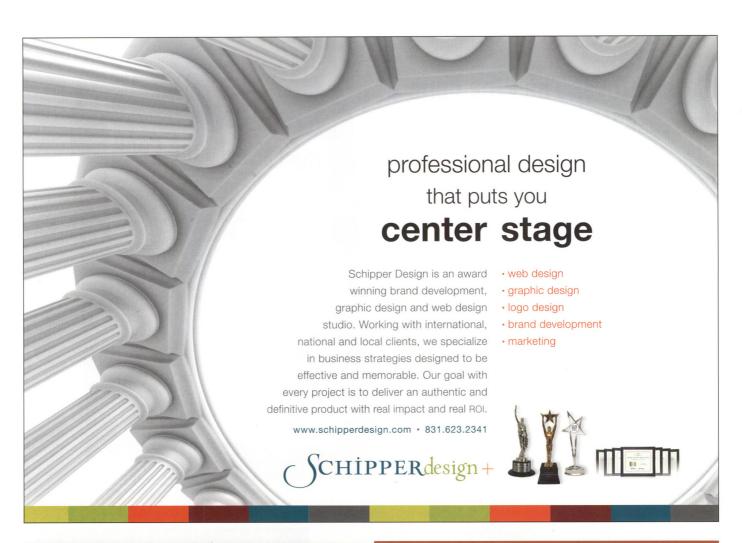
This is Allison Preece's 7th season with the festival, yet her first year with the Chorus. She has done music her entire life and hopes to for the rest of it. Aside from singing, Alli also dabbles in many instruments, including the oboe and tuba. for variety! Recently, she traveled Europe for a year, seeing many fabulous places. Now, she is attending Monterey Peninsula College studying music, and hopes to continue her education in music.



Katie Stubbendick Seaside

Katie loves biking, hiking, watching her garden grow, and teaching her first graders at Marshall's Dual Language Program. She is an avid traveler and a graduate of the University of Wisconsin (BA) and Rockford College (MAT). A recent transplant from Wisconsin, Katie is

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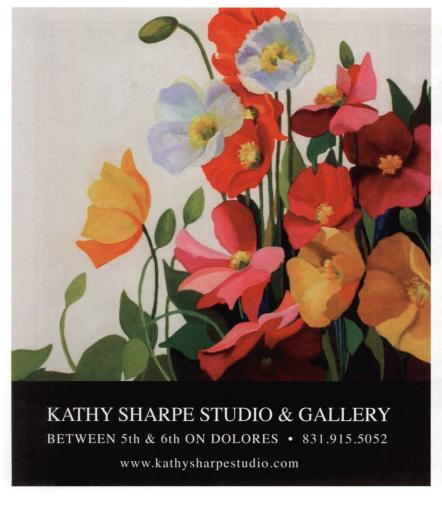
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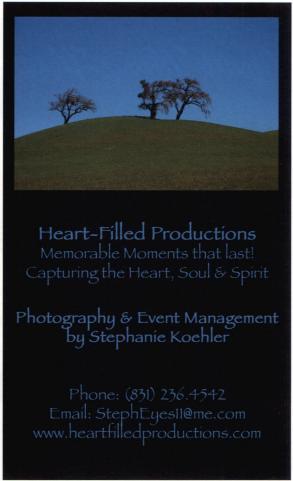
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FESTIVAL CHORUS cont'd

happy to be singing in her first year with the Festival Chorus.



Janice Tancredi
Carmel

Graduate with a Bachelor of Music (Vocal Performance) from Arizona State University. Prior to graduating from ASU, Janice attended Heidelberg College in Ohio and toured with the Heidelberg Concert Choir in Europe. Janice is a member of the Monterey Peninsula Choral Society with solo performances. Additionally Janice is a featured soloist on the Peninsula. South America and Europe. She and her husband Michael own a Commercial Real Estate and Property Management company. lanice is a new member of the Bach Festival Chorus.

ALTOS



Barbara Bown

Barbara is a graduate of Gallaudet University, where she received an MA in Counseling, and of UC Riverside with a BA in German. She is fluent in sign language and is employed by the Social Security Administration.
Barbara has sung with the Santa Cruz Chorale, I Cantori di Carmel, and the Monterey Symphony Chorus. This is Barbara's seventh year with the Festival Chorus.



Barbara Cary
Carmel

Before moving to the Monterey Peninsula, Barbara sang in the San Francisco Bay Area with the Lyric Chorale, Baroque Choral Guild, the San Mateo Masterworks Chorale and the San Francisco Symphony Chorus. She presently sings with several local groups including Camerata singers, I Cantori di Carmel and VOCI A Cappella Ensemble. This is Barbara's third year with the Festival Chorus.



Elaine Cecile
Pacific Grove

Elaine is a landscape architect and has

been a lecturer at the University of Washington and principal flutist with the Louisville Youth Orchestra, Beaverton Chamber Symphony, and St. Mark's Cathedral, Seattle. She graduated from the University of Washington (BLA) and Indiana University (BA). Elaine has sung with the Festival Chorus for eleven years.



Phyllis Edwards
Monterey

This is Phyllis' fifth season with the Festival Chorus. She has performed with I Cantori di Carmel, VOCI A Cappella Ensemble, Forest Theatre, and Monterey Peninsula College Theater. She has been a school principal and district curriculum director, and presently works as an editor for National Geographic School Publishing. She is also an avid gardener, hiker and traveler. She holds degrees from Boston University (M.Ed.) and Wheaton College (BA).



Eve Forrest
Monterey

Eve holds a PhD from Claremont Graduate Uni-versity, attended Christian Albrechts University in Germany as a Fulbright Scholar, and received her BA from Whitman College. She is a member of Camerata Singers, is a cantor at St. Angela's Catholic Church. and also plays the recorder. She is a retired mathematician, and presently is a spiritual director and retreat leader. This is Eve's sixth season with the Festival Chorus.



Lupita Harrison

Carmel

Lupita holds degrees from Catholic University (MM), Marymount College (BA) and the Music Conservatory (Cuba). She has retired from Nestle and was formerly Associate Professor of Music at Marymount College, Tarrytown, NY. She has performed with the Santiago Philharmonic and the Washington National Symphony. This is Lupita's 13th year with the Festival Chorus.



Astrid Holberg
Monterey

Astrid is a pediatrician who plays the violin and enjoys singing. This is her ninth year with the Festival Chorus and she performs with I Cantori di Carmel. She received degrees from Harvard Medical School (MD) and U.C. San Diego (BA).



Mary Clare Martin Monterey

Mary Clare is presently
Music Director at
Unitarian Universalist
Church, elementary
music specialist at Toro
Park School, choral
music organizer at
Bookmark in Pacific
Grove. She received
her degrees from Texas
Tech University (MM,
BA). This is Mary
Clare's fifth season as a
member of the Festival
Chorus.

continued...



Andrea Matters
Carmel

Presently in her third year with the Festival Chorus, Andrea was a labor and delivery nurse for 25 years and now teaches art to elementary students. She is also a weaver, spinner, knitter and dyer.



Susan Mehra Pacific Grove

Susan is a clinical psychologist practicing in Monterey. She performs with I Cantori di Carmel and is the director of VOCI A Cappella Chamber Ensemble. She has sung with the Festival Chorus for 16 years and holds degrees from The Fielding Institute (PhD), Sonoma State University (MA), and UC Berkeley (BA).



Nancy Miccoli Seaside

Nancy is a homemaker and is going back in school to get her degree in business administration. She is also a passionate cook and does some catering for friends and family on the side. She performed in the 1984 Olympic Honor Choir and with the Lexington Singers. Presently she is a member of Camerata Singers, Cantus Monterey and San Carlos Church Choir. This is Nancy's eighth year with the Festival Chorus



Kellie Morgantini Greenfield

This is Kellie's fourth year with the Festival Chorus. When not singing for Carmel Bach, or with the Camerata Singers, Kellie defends the rights of Monterey County's seniors as an elder abuse litigator for Legal Services for Seniors, a non-profit law firm.



Barbara Shulman Benicia

Barbara is celebrating her first year with the Festival Chorus. She enjoys singing in choirs, currently as a member of the Vallejo Choral Society. Barbara has an M.Ed. in counseling from the University of Toronto, and has just retired from her career as a teacher, counselor and special education administrator.



Jean Widaman

Jean is a musicologist, music educator, and choral director with degrees from Occidental College (BA) and Brandeis University (Ph.D). In addition to teaching music history courses at several colleges and universities, she has taught music in elementary schools, employing the Orff approach. She writes program notes, gives pre-concert talks, and is now working on her first book. This is Jean's 21st year with the Festival Chorus.



Peg Wittrock
Pacific Grove

This is Peg's eighth year singing with the Festival Chorus. She is also a member of the Camerata Singers and St. Mary's-by-the-Sea Church Choir. In addition to her private practice in speech/ language pathology (degrees from Miami Univer-sity of Ohio and Purdue), she enjoys gardening and painting. Her wide-spread family includes five terrific grandchildren.

TENORS



David Canright
Del Rey Oaks

David holds degrees from UC Berkeley (PhD) and UCLA (BS). He is Associate Professor of Mathematics at the Naval Postgraduate School. An active composer and rock climber, David sings with I Cantori di Carmel and the Monterey Opera Association. This is his second year with the Festival Chorus.



Mary Forbord Salinas

Mary sings with Camerata Singers and Cantus Monterey. She taught English at Salinas High School for 38 years and is now happily retired, filling her life with music and travel with her husband and family. This is her fourth season as a member of the Festival Chorus.



Brian Jacobson Monterey

Brian is a Certified Arborist and owns and manages Smith Tree Service, Inc., a long-established family business. A graduate of Carleton College (BA) in Geology, Brian is also a docent for the Monterey Institute for Research in Astronomy. He was inspired to start singing in choirs nine years ago, by his daughter Lily. He sings in the Monterey Symphony Chorus and has sung in the Unitarian Church Choir, Madregalia, the summer Celebration Spirituals Choir, and others. This is his second year in the Bach Festival Chorus.



Todd Samra Carmel

Dr. Todd Samra is the Director of Music at All Saints' Episcopal Parish in Carmel-bythe-Sea, California. Dr. Samra was formerly a professor of music at St. Joseph's College in Rensselaer, Indiana, where he taught a wide variety of courses in music, from choral ensembles to music history. He was also active on the faculty of the graduate-level Rensselaer Program of Church Music and Liturgy at St. Joseph's College. Dr. Samra earned his Doctor of Arts degree at Ball State University, and his Master of Music from the University of Missouri. He is active as a performer, teacher, clinician, lecturer, and conductor, specializing in music from the Baroque and jazz idioms. He is a member of Pi Kappa Lambda, the National Association of the Teachers of Singing (NATS), the American Choral Director's Association (ACDA), and previously the Indiana Choral Director's Association (ICDA), where he served as the Repertory and Standards Chair for Colleges and Universities, and was Interim Editor of the ICDA periodical NOTATIONS.



Mark Stevens Corral de Tierra

This is Mark's seventh season with the Festival Chorus. He is a retired Army Lieutenant Colonel and Professional Engineer on the faculty of the Naval Postgraduate School. He holds an MS from Rensselaer Polytechnic Institute and a BS from the United States Military Academy at West Point. He also enjoys his association, both past and present, with the West Point Glee Club, Marin Consort Chorale, Marin Symphony Festival Chorus, I Cantori di Carmel. and numerous church choirs, as singing has been a lifelong avocation.



David Wittrock
Pacific Grove

David is the Operations
Director and Morning
Edition host for 90.3
KAZU. He has sung
with the Festival Chorus
for eight years, and is
a long-term member of
the Camerata Singers,
and a member and
cantor of the Saint

Mary's Episcopal Church Choir in Pacific Grove. He also does blacksmithing demonstrations.

BARITONES



Bob Bogardus
Carmel

Now in his fourth season with the Festival Chorus, Bob performs regularly as a baritone soloist in religious and secular music, most recently with I Cantori di Carmel and David Gordon's Opera Project Carmel. He sings in the Chancel Choir of the First Presbyterian Church of Monterey and enjoys singing for local convalescent hospitals and retirement communities. Bob is a software developer



and web site builder by

profession.

Troy Brunke
Monterey

This is Troy's first season with the Carmel Bach Festival. He obtained an undergraduate scholarship in vocal performance at the University of Wyoming while pursuing pre-

med courses. He owns and operates a busy Chiropractic practice in Monterey and enjoys performing in local music theater events. He studies the upright bass, plays the piano, ukulele and annoys his patients with occasional spontaneous eruptions of Hawaiian tunes from the 40's.



Anthony Cary

This is Tony's fourth year with the Festival Chorus. He has sung with the San Francisco Symphony Chorus, the Oakland Symphony Chorus, the California Bach Society, the Baroque Choral Guild, the Berkeley Symphony, Philharmonia Baroque, and the Monterey Symphony Chorus. A retired lawyer, Tony plays organ and also sings with the Camerata Singers.



Justin Gaudoin Monterey

This is Justin's third year singing with the Carmel Bach Festival. He attends Monterey Peninsula College and has plans to transfer to a four year University with a Music major. Singing for only three years Justin has participated in Regional choir, CA all-state choir and traveled to Japan with the MJF high school vocal ensemble, he is also a member of Camarata singers. In high school he played the roles of Tony in West Side Story and The Pirate King in Gilbert and Sullivan's The pirates of Penzance.



William Gee Monterey

Bill received his BA in music from San Francisco State University. He taught music in the Monterey Peninsula Unified School District for 35 years. Presently in his sixth year as a member of the Festival Chorus, Bill is also a member of the Monterey Symphony Chorus, I Cantori di Carmel, Peninsula Brass Quintet and the Del Monte Express Big Band. In the past he played trumpet and French horn in the Vallejo, Ventura and Monterey Symphonies, and performed with El Mariachi Mixtlan.

continued...



John Heyl Carmel Valley

Recently arrived on the Peninsula and in his first season with the Festival, John taught at Stevenson this year and is a "workingretired" high school English teacher and private tutor. John did his Masters work in Education at Northern Arizona University and sang with the Master Chorale of Flagstaff under Edie Copley. He sang with Jim Fankhauser at Hamilton College in Clinton, NY and learned to read music and play recorders and flute as a child under Cecilia Drinker Saltonstall's guidance; her father Henry Drinker translated the 389 Bach Chorales for the Association of American Choruses in 1954. An avid amateur and music lover, John is thrilled to join the Community Chorus this year.



Vinz Koller Carmel

Vinz does management consulting, leadership development, and face-to-face, and online training in the areas of workforce, economic, and youth development for the US Department of Labor, state agencies, and Native American tribes throughout the US. He holds degrees from the Monterey Institute of International Studies (MA) and the University of Zurich (BA). He is a passionate baker, skier and mountain biker. He started singing as a boy soprano with his father's choir in Schaffhausen, Switzerland and has been with the Festival Chorus for 15 seasons.



Frank Raab Carmel

Frank is a former Navy and commercial airline pilot and longtime professional software developer, singing in the Festival Chorus for his eighth year. He received his BA from Stanford, and is President and Founder of Spectrum Software Services, Inc. Frank currently sings with Camerata Singers, Carmel Presbyterian Church Chancel Choir, and Madregalia.



Michael Russell
Salinas

Michael holds a
Doctor of Chiropractic
degree from Cleveland
Chiropractic College
(Los Angeles) and
a Bachelor of Arts
from the University of
Redlands. He has a
private chiropractic
practice serving Salinas

and the Peninsula and serves on the Boards of Directors for Camerata Singers and STAR Foundation (Support Theater Arts Regionally). Mike also sings with Camerata Singers, Cantus Monterey, Opera Project Carmel, and has appeared onstage with The Western Stage, Ariel Theatrical children's theater and Carmel Forest Theater. This is Michael's sixth season with the Festival Chorus



Larry Smith

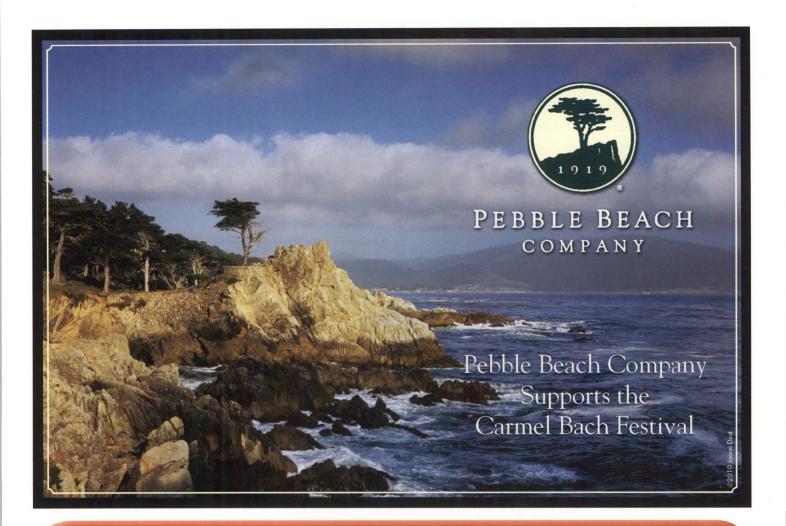
A graduate of Boston University (MBA), University of Michigan (MA) and Yale University (BA), Larry is Senior Vice President of West Marine. He has performed with the Yale Glee Club, Yale Spizzwinks, Apollo Club of Boston, The Hartford Chorale, Concert Choir and Scola of Christ Church Cranbrook and I Cantori di Carmel. Larry has sung with the Festival Chorus for eight years.

PIANIST / ACCOMPANIST



Pauline Troia
Pacific Grove

A native of Chicago, Pauline studied piano and theory at the Conservatory of the Chicago Musical College and at Northwestern University in Evanston, Illinois. Accompanist for the Festival's adult and youth choruses, she also accompanies I Cantori di Carmel, and is a founding member and pianist for Camerata Singers of Monterey County. She provides worship music for Congregation Beth Israel in Carmel Valley and enjoys singing alto in Cantus Monterey. In her spare time, Pauline loves her "job" as a volunteer docent at Point Lobos State Reserve.



Bachalicious

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impressions of the carmel bach festival

A YOUNG MUSICIAN REFLECTS

I began attending the Carmel Bach Festival five years ago at the age of eleven. I had begun learning to play the violin only two years earlier, motivated by the hope of playing Baroque music one day. I first heard of the Bach Festival on Classical KBach, the classical radio station for the Monterey Bay Area, and asked my parents if I



Milo Barisof and Bach Festival musician Emlyn Ngai playing Bach's Concerto for Two Violins in D minor in the Sunset Center practice room, July 2010. Photo: Steven Barisof.

could go. The first day of my Bach Festival journey I went to a concert featuring Vivaldi's Four Seasons alongside an assortment of Handel arias in which Elizabeth Wallfisch was the violin soloist. I was greatly surprised when a member of the Board of Directors of the Festival invited me backstage to meet the artists after overhearing my conversation with my parents about suggestions for next year's program. Elizabeth ("Libby") invited my parents and me to her house for "pancakes and ice cream." I have made so many dear friends at the Carmel Bach Festival. Emlyn Ngai, after learning that I play violin, offered to play Bach's Concerto for Two Violins in D minor with me when I was ready. Five years later, I was able to fulfill that promise on July 30, 2010. The Carmel Bach Festival has become an inspiring and meaningful tradition for my family.

- Milo Barisof



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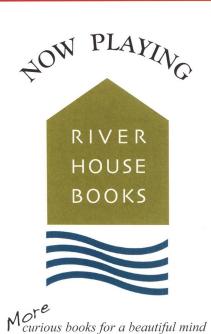
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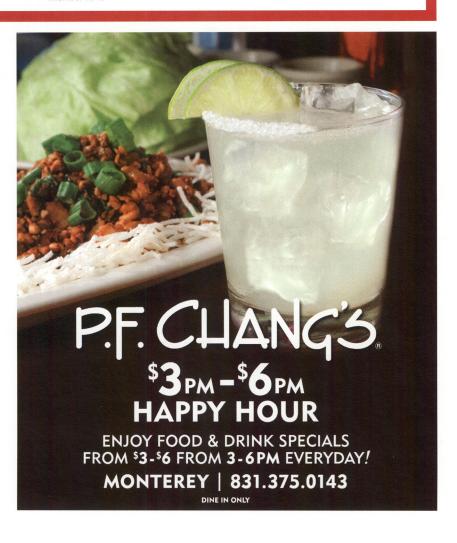
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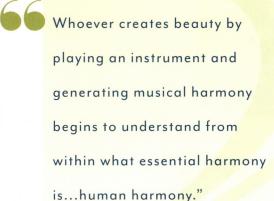


cbf meets el sistema in salinas

THREE hours a day, five days a week, and almost every week of the year, young students from the Salinas area learn and play music together through YOSAL (Youth Orchestra Salinas), one of nearly forty El Sistema-inspired programs sprouting up across the country. Their rotation: choir, recorders, strings, and homework. This summer the seeds of their brass program will get a special boost from the guest visit of Bach Festival musicians.

Led by Tower Music Director and Trombonist Sue Mudge, CBF's brass section and Timpanist Kevin Neuhoff will introduce instruments in the brass and percussion families. They will teach the concept of timbre, or color, in music; how the brass and percussion form part of the full orchestral sound; and the four characteristics of musical tones: duration, pitch, intensity, and quality. Students will have a chance to interact with the musicians on a very personal level, learning a little about what it is like to be a professional musician.

YOSAL students will have the opportunity to perform together with Bach Festival musicians in the concert that culminates their day together. This free community concert includes performances by CBF musicians and the CBF Youth Chorus and takes place on Monday, July 25, 7:00 pm, at Salinas High School. All are welcome!



-Dr. José Abreu

cbf's active youth chorus

CBF is extremely proud of its Youth Chorus led by Director John Koza, now in its 7th year. In 2011 the Youth Chorus has an unprecedented level of activity during the Festival, with seven performances in the following concerts or presentations:

Rancho Cielo, Salinas:

July 14

Festival Twilight concert at All Saints Church:

July 23 at 4:00 pm

Community Concert at Rocky Han Community Center, Marina:

July 19 at 1:00 pm

Community Concert with CBF Brass and YOSAL (Youth Orchestra Salinas, the El Sistemainspired program), Salinas High School:

July 25 at 7:00 pm

Community Concert with CBF Brass, Oldemeyer Center, Seaside:

July 28 at 7:00 pm

Festival Performances of Bach's St. John Passion, Sundays:

July 17 and 24, 2:30 pm

Be sure to catch the glorious sounds of our accomplished Youth Chorus!



501 El Dorado Street • Monterey, CA • 831/373-3031 • www.fpcmonterey.org

Rev. Dr. Jay Bartow and Mark S. Peake, Pastors • John Koza, Music Director

Worship at 9:00am and 10:30am



Music is the universal language



Sometimes the most meaningful communication happens without dialogue. Great art tells us that we are not alone with our emotions.

Bach Festival, thank you for inspiring us with the shared experience of music.

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festival youth chorus

NOW entering its seventh season, the Carmel Bach Festival Youth Chorus is a seven-week high-intensity choral program for students in grades 9-12. Among several key objectives, it offers the unique opportunity of singing with a professional orchestra and chorale led by nationally and internationally acclaimed conductors in major works. Directed by area vocal director and educator John Koza, the Youth Chorus is composed of high school students from throughout the Monterey Bay region, this year representing eight area high schools. See list of performances on page 64.

SOPRANOS



Sierra Alvarez Junior Carmel High School



ALTOS

Kathee Zhen Freshman Stevenson School



Justin Huang
UCSC



Naomi Catterlin Junior Monterey High School



Emily Clayton
Sophomore
Carmel High School



Zack Pappas Sophomore Salinas High School



Haley Ditmore Junior Santa Catalina



Amanda Del Rosario Junior Salinas High School



Kyle Rogacion
Senior
York School



Amy Gilbert
Sophomore
Monterey High School



Andrea Delacruz Junior Salinas High School



BARITONES

Gabriel de Vera Senior Monterey High School



Senior Monterey High School

Maria Herbst



Danica Harootian
Senior
Carmel High School



Michael Dudrey
Senior
York School



Natasha Nogueira Sophomore York School



Melanie Ingram Junior Carmel High School



Gabe LaCasse
Junior
Carmel High School



Ashley Parker Freshman Carmel High School



Alyssa Pappas Junior Salinas High School



Adam Skerritt
Senior
Monte Vista Christian School



Rachel Schneiderman Junior Carmel High School



Seja Saddy Freshman Monterey High School



Grant Somerville
Senior
York School



Junior
Carmel High School



Cole Clark
Senior
Stevenson School



Joshua Weishaar Senior Salinas High School



Ya Mei Wolff-Smith Junior Notre Dame

ACCOMPANIST
Pauline Thomas Troia

YOUTH CHORUS SPONSORS: Mr. Ted Bartell, Susan DuCoeur, Jeanne Holmquist, Linn Johnk, John and Susan Koza, Richard and Joan Posthuma, Gloria Souza and Sandie Borthwick, Meta Wagstaff, Cyril and Jeanne Yansouni

Special thanks to our Culinary Finale chefs!

These chefs' culinary delights will be featured in our post-concert Closing Night reception, July 30, 2011

ginna bb gordon

Ginna BB Gordon has cooked for Tibetan Lamas and shamans, movie stars, and in her own cafes. Her first book, A Simple Celebration, was written for Dr. Deepak Chopra when Ginna was the Executive Chef for the Chopra Center for Well Being in La Jolla, California.





The author at the time the stories in Honey Baby Darlin' Book One - The Farm take

Her new book, Honey Baby Darlin' Book One - The Farm is the first in a four-part memoir about cooking, love, and the love of cooking, spanning what she calls "60 years of eventful cooking."

Ginna is the Bach Festival's major event planner and wife of the Festival's own David Gordon.

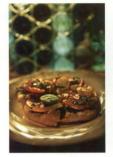
Her book is available at the Bach Festival Boutique and amazon.com. Visit her at www.honeybabydarlin.com

mundaka

Spanish Restaurant

Mundaka is a Spanish-style tapas restaurant in downtown Carmel, California.

It is the result of great friendships, a love of food and wine and music, and a long term romance with Spain and its culture. Opened in March 2009, Mundaka continues to evolve daily with the creations of our chef Brandon Miller, and



the musical musings of all our talented contributors.

Mundaka aspires to be the hub for all that is tasty, fun, artistic, creative, and cultural in Carmel-by-the-sea. We look forward to seeing you soon.

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fresh dairy cream with pure cane sugar, stirring the magical liquid for an hour-and-a-half before mixing in additional fresh cream and butter to produce his famously buttery, delicious caramel.

It all started with Grandma Lula Lund's recipes and formulations. Now her kitchen-cooked confections are being reimagined for a new generation by her grandson, Scott, whose artistry results in to-die-for chocolates made in lovingly small, fabulously fresh batches.

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Jeffrey's



Grill & Catering

At Jeffrey's Grill and Catering, you can expect the unexpected. Owner and chef Jeffrey Thompson and his friendly staff serve fresh, inventive cuisine in an informal environment—whether you are at the Carmel Valley restaurant or at a catering

location of your choice around the Monterey Peninsula.

Jeffrey describes the food as "American eclectic." "I want to offer things that no one else is doing." Welcome to Jeffrey's! We hope you will enjoy your experience enough to return again, and again.

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young musicians program

EACH spring the Festival holds auditions for young musicians, up to age 19, to perform at the Young Musicians Showcase Concert at the Sunset Center Theater, and at family concerts with the Youth Chorus during the Festival. This is a very special opportunity for aspiring young musicians to work in a professional environment.

This year 14 musicians were selected who will perform at the Young Musicians Showcase on Sunday, July 10, 2:30 p.m., Sunset Theater. Come enjoy these young artists and see the faces of the future of classical music!

VOICE



Savannah Wade
Age 16
Monte Vista Christian School
Private Teacher:
Don Haneke



Abigail Creager
Age 19
CSU Long Beach
Private Teacher:
Susan Debnekoff



Steve Yoo Age 14 Carmel Middle School Private Teacher: Rochelle Walton



Jack Wilkins
Age 17
Monte Vista Christian School
Private Teacher:
David A. Dehner



Kayla Ettinger Age 9 King City Charter School Private Teacher: Rochelle Walton



PIANO

Annabel Chen Age 9 Carmel River School Private Teacher: Janet Hayslett



CELLO

Kane Suga Age 17 Carmel High School Private Teacher: Nancy Skei



Johnny Lim
Age 14
York School
Private Teacher:
Rochelle Walton



Kevin Lin
Age 16
Monterey High School
Private Teacher:
Lyn Bronson



Hyuntae Byun
Age 13
RJ Fisher Middle School
Private Teacher:
Rochelle Walton



Bailey McEachen
Age 13
Stevenson School
Private Teacher:
Rochelle Walton



Amy Ng Age 16 York School Private Teacher: Barbara Ruzicka



Laura Wang
Age 6
Westake Elementary,
Santa Cruz
Private Teacher:
Astrid Hugla

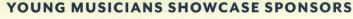


Angela Ng Age 17 York School Private Teacher: Barbara Ruzicka

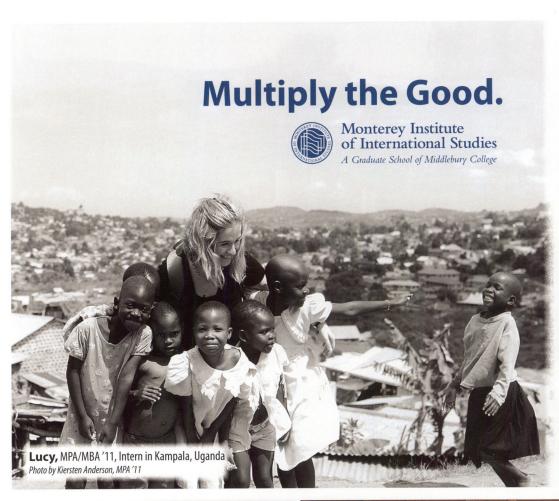
All participants are residents of Monterey or Santa Cruz County. The Carmel Bach Festival is deeply grateful to Santa Catalina School for graciously providing facilities for our auditions. We also thank the audition judges: Carteena Robohm, Barbara Rose Shuler, and MaryClare Martin.

Photos of the 2011 Young Musicians by Suzanne Dorrance.

The Carmel Bach Festival is deeply grateful to the Carmel Music Society for providing free family passes to the Young Musicians and their families for selected CMS concerts during the 2011–2012 season.



CARMEL MUSIC SOCIETY



The Monterey Institute of International Studies is a private graduate school that prepares motivated professionals from around the world to make a meaningful impact in areas of critical importance to a rapidly changing global community.

In short, we prepare our students to multiply the good. Already, more than 10,000 graduates in 100 countries are working as leaders for change.

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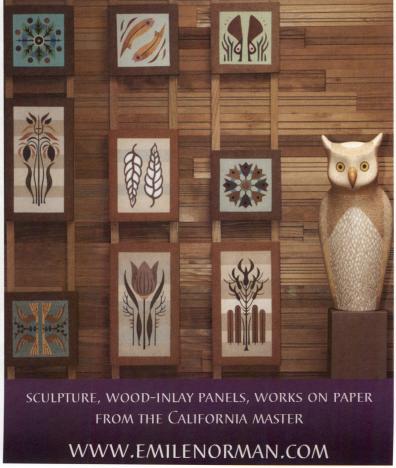


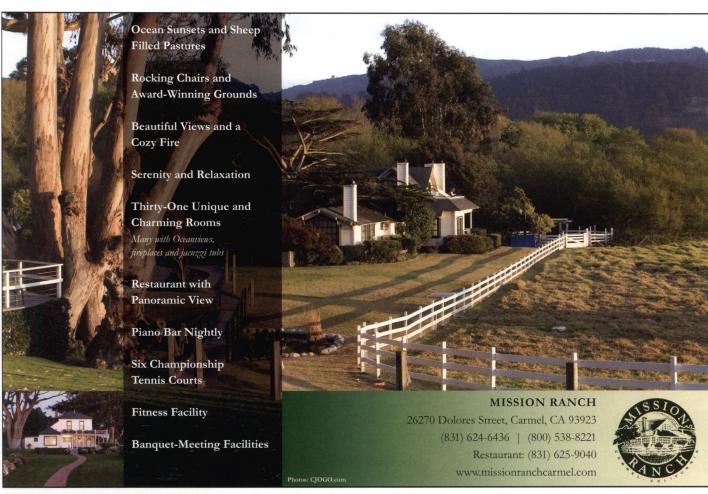


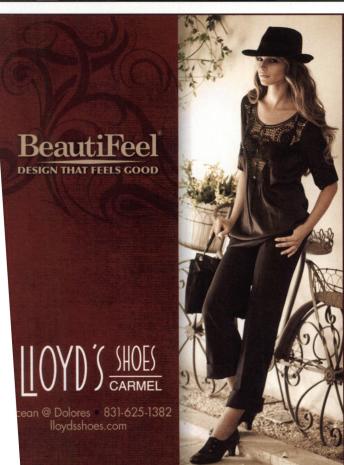


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music & ideas

BE enlightened and entertained at the same time! This array of events illuminates context, culture, and history deepening your experience of the Festival's music in delightful ways.

LECTURES

Presenter: Dr. Todd Samra, new Director of Music at All Saints Church in Carmel; former Director of Choral Activities and Assistant Professor of Music at St. Joseph's College, Indiana.

Bach and Numbers*

Tuesday, July 19 • 10:30 am • Sunset Carpenter Hall

An examination of the music of J.S. Bach and his use of numbers and symbolism. Numbers appear in his music at the motivic level, as well as in structural designs of larger works.

Baroque Sensibilities in Contemporary Rock & Pop Music*

Tuesday, July 26 • 10:30 am • Sunset Carpenter Hall

Tracking elements of 21st c. music to the time of Bach and Handel, this lecture illustrates how modern

American popular music retains elements and features of the Baroque style, such as basso continuo and the doctrine of the affections.

PANELS

I'm Running As Fast As I Can*

Tuesday, July 19 • 4:00 - 5:00 pm • Sunset Carpenter Hall

David Gordon chats with young professional singers in our ensemble about what it takes to make a career in the 21st century.

The Alchemy of Voice*

Tuesday, July 26 • 4:00 - 5:00 pm • Sunset Carpenter Hall

David Gordon and Festival soloists discuss the magic of the singing voice, and the power it exerts in their lives.

YOU SHARE THE STAGE

The Well-Tempered Keyboardists*

Thursday, July 28 • 2:00 pm • Sunset Theater

Back by popular demand, harpsichordist Yuko Tanaka explores four centuries of keyboard instruments. * Limited ticketed seating on stage; auditorium seating is free.

OPEN SESSIONS

Open Rehearsals at Sunset Theater*

Friday, July 8, 10:00 am • Beethoven's Symphony No. 6 Saturday, July 9, 2:30 pm • Chorale, Chorus & Youth Chorus

Monday, July 11, 7:00 pm • St. John Passion

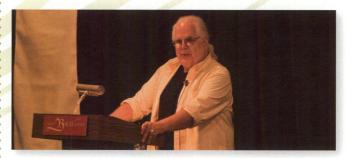
Music Director Paul Goodwin leads these onstage working sessions for our Main Concerts. Gather in the Sunset Lobby 30 minutes beforehand for an intro by Festival Dramaturge David Gordon.

Adams Vocal Master Class Open Sessions*

Mondays, July 11, 18, 25 • 12:00 pm Church of the Wayfarer Thursdays, July 14, 21, 28 • 12:00 pm All Saints Church

We invite you to attend these actual working sessions to observe first-hand our four Master Class Fellows as they refine their craft in preparation for their Showcase performance on July 30.

*indicates FREE event



CBF lecturer David Gordon, 2010 Festival.

Photo: r.r. jones.

continued...

The Pre-Concert Talks are sponsored by Santa Barbara Bank & Trust

PRE-CONCERT TALKS

Consider, O My Soul*

Sundays, July 17 & 24 • 12:45 pm • Sunset Carpenter Hall

Many consider the *St. John Passion* the closest thing to an opera that Bach ever wrote. David Gordon sets the scene for the Festival's new and surprising production of this masterpiece.

With Strings Attached*

Mondays, July 18 & 25 • 7:00 pm • Sunset Carpenter Hall

With our Monday concerts featuring Baroque strings, David Gordon tells the fascinating history of the violin family, and why most Festival players bring two instruments each summer.

The Touches of Sweet Harmony*

Tuesdays, July 19 & 26 • 6:45 pm • Sunset Carpenter Hall

This season's Inside the Music concert features the music of England from the 17th century to the 20th. David Gordon shares his ideas about the music selected for this program.

St. Cecilia and the Heavenly Harmonies*

Wednesdays, July 20 & 27 • 10:30 am • Sunset Carpenter Hall

This year's Mission concert features choral works singing the praises of the power of music to create harmony in our lives. Andrew Megill gives insight to the program he will conduct.

Bach Beat*

Thursdays, July 21 & 28 • 7:00 pm • Sunset Carpenter Hall

With a colorful tapestry of J.S. Bach, jazz, and world music, Thursday's repertoire spans centuries as well as continents. David Gordon explores the commonality in these otherwise diverse genres.

War and Peace*

Fridays, July 22 & 29 · 6:45 pm · Sunset Carpenter Hall

Vaughan Williams' "Pastoral" symphony is a requiem for war. Beethoven's "Pastoral" symphony is an ode to idyllic peace. David Gordon examines the contrasts between these great works.

Music for Rejoicing!*

Saturday, July 23 · 6:45 pm · Sunset Carpenter Hall

The Saturday concert is filled with celebratory music by Handel, Bach, and Haydn, plus a world premiere. David Gordon introduces this first concert by our new Music Director.

community connections

These programs reach new audiences in the community or are a public service for those who would not otherwise be able to attend.

Senior Center Concerts

The Senior Series was founded in response to requests by area senior facilities that wanted to give their residents access to the Festival but were unable to transport them to venues. In 2011, free performances will be at Carmel Valley Manor, and Forest Hill Manor. These audiences have shared that they are especially appreciative of the opportunity to experience the Festival "in house," as many were Bach Festival attendees over the years, but are now unable to attend.

Community Access

The Carmel Bach Festival has partnerships with local youth and service groups to introduce Baroque music to a wider audience. The program provides groups such as Boys & Girls Club, Rancho Cielo, church youth groups, and summer school programs free access to concerts.

*indicates FREE event

continued...



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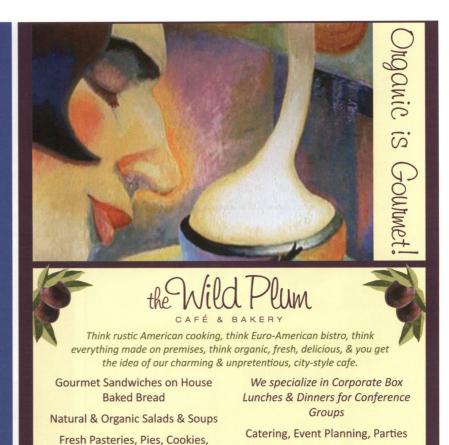
SHOP HOURS: Monday-Saturday: 10am - 4pm; Sunday: 12pm-4pm (831) 624-4211

YELLOW BRICK ROAD **SHOP HOURS:**

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Desserts & Special Occasion Cakes

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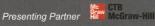
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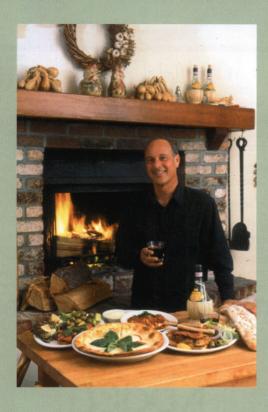
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"Come Together"

In a tribute to music and art, the Carmel Art Association and the Carmel Bach Festival are celebrating together.

CAA artist members will feature a special show in July, "Music to Your Eyes".

In addition, thirteen paintings by our members will be previewed at our Opening Reception, to be included in the Bach Festival Raffle and displayed at the Marjorie Evans Gallery at Sunset Center in July.

Carmel Art Association Events
July 7 - August 3, 2011

Opening Reception: Saturday, July 9th, from 6 to 8 p.m.

"Music to Your Eyes": All-member show celebrating the Carmel Bach Festival Gallery Showcase: Miguel Dominguez, watercolor landscapes and realist painter Pamela Carroll, still lifes in oil "Dogs of Tibet": Constance Coleman oils To coincide with this show we are proud to have the SPCA of Monterey County bring their Adopt a Pet Program to the CAA on Saturday, July 9th from 11:00 to 2:00 "Commotion Continues": Stan Robbins, ocean-themed paintings in oil



Located on Dolores Street between 5th & 6th, Carmel
Open daily from 10 to 5
831.624.6176 www.carmelart.org

Church Services

Festival musicians can be heard in many of the church services on the Monterey Peninsula.

Last year a Festival musician was featured at these churches: All Saints, First Presbyterian, St. Phillips Lutheran Church, St. Timothy's Lutheran Church, Epiphany Lutheran & Episcopal Church, Carmel Presbyterian, First United Methodist Church, Church of the Wayfarer, Nothmintser Presbyterian, St. Dunstan's Episcopal, Church of the Good Shepherd, and St. Paul's Episcopal.

Call the Bach office to find out how to have a musician perform at your church: (831) 624-1521.

FREE CONCERTS

Young Musicians Showcase*

Sunday, July 10 · 2:30 pm · Sunset Theater

Elementary, middle and high school audition winners from the Central Coast in an informal hour of Baroque classics, hosted by David Gordon.

Community Concerts*

Monday, July 25 • 7:00 pm Salinas High School, Salinas Thursday, July 28 • 7:00 pm Oldemeyer Center, Seaside

Light musical programs featuring members of the Festival's professional ensemble.

Youth Chorus Master Class Showcase*

Friday, July 29 • 5:00 pm • All Saints Church

Following individual coaching from members of CBF's Festival Chorale, this informal recital showcases our talented high school-aged singers who comprise our Youth Chorus.

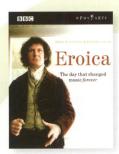
Tower Music*

Enjoy pre-concert brass fanfares before most Main Concerts! See page 97 for schedule and locations

*indicates FREE event

FILM SERIES

We are pleased to present the 2011 Film Series which highlights two new elements of the season: the arrival of the Festival's new concertmaster Peter Hanson; and the work of composer John Corigliano whose commissioned arrangement of Fancy on a Bach Air is performed on our Saturday Main Concerts. Mr. Hanson is featured in Eroica, and Mr. Corigliano composed the score for The Red Violin. Enjoy this cinematic introduction to these two Festival artists!



Eroica

Concertmaster Peter Hanson Q&A Wednesday, July 20 • 7:30 pm Sunset Studio 105

Nick Dear's award-winning period drama brings to life Beethoven's momentous performance which prompted Haydn to remark "everything is different from today". The film features Carmel Bach Festival's concertmaster Peter Hanson as well as members of Sir John Eliot Gardiner's Orchestra Révolutionnaire et Romantique. Followed by a Q&A with Mr. Hanson.



The Red ViolinWednesday, July 27 • 7:30 pm
Sunset Studio 105

John Corigliano, CBF's 2011 commissioned composer, composed the score for François Girard's The Red Violin, which won him an Oscar in 1999. Corigliano went on to compose Concerto for Violin and Orchestra: The Red Violin, the recording of which garnered a 2010 Grammy Award nomination for its producer. Hear the composer's commissioned piece on Saturday evenings, then enjoy his earlier work in this film. (*This film is rated R*).

sense & sensibility: bach & jazz

Dr. Todd Samra, Director of Music
All Saints' Episcopal Parish, Carmel, CA



IN 2011 the Carmel Bach Festival launches its new crossover series on Thursday nights beginning with an exploration of classical and jazz. Bach concertos both begin and end an evening in which guest pianist Stephen Prutsman leads a celebration in his own distinctive style of the diversity inherent in varying musical languages.

In an historic first education-outreach collaboration between the Carmel Bach Festival (CBF) and the Monterey Jazz Festival (MJF), the Bach Festival hosts MJF's celebrated Next Generation Jazz Orchestra (NGJO) on Sunday, July 24, a concert which launches their West Coast tour. Tenor saxophonist and jazz great Joe Lovano, who is performing classical composer Mark Anthony Turnage's "A Man Descending" on Friday Main Concerts, will join NGJO that evening on Big Band arrangements of Bach. Classical, opera, and jazz performer Alice Kirwan Murray of the Bach Festival Chorale will perform a set of jazz standards. And San Jose-based composer Dr. Aaron Lington adds an original ballad-style piece to the evening based on a Bach chorale.

- Carmel Bach Festival

Some may ask "What does Bach have to do with Jazz?" or "Why would I want to attend events such as these when I came here to hear baroque and classical repertoire?" Connecting Bach and the world of classical music to Jazz simply makes sense; both are high-art forms of music. But for some this may require some tuning in terms of sensibilities, since the aesthetic of these genres are quite different from each other. And—these are going to be remarkable performances of great music, regardless of genre or time-period!

The connections between Bach and Jazz may not seem obvious, but there are a number of similarities between them. The use of basso continuo, which is one of the most defining features of music from the Baroque, is a great foundation with which to begin. Basso continuo, as used by Bach, was a written-out part designed to be played by a cello and a keyboard instrument, usually organ. The organist would be required to play the written part in the left hand, with an added improvised part in the right, following a system of numbers underneath the pitches, or figured bass. Jazz works in much the same way, where the continuo player, usually a pianist, is improvising their part from a system of chord symbols; but instead of a cello, lazz ensembles would utilize a string bass. Both Baroque music and Jazz then require musicians to become co-creators, where the addition of improvised notes with printed ones creates new textures and sounds that vary with each individual performer and

Connected to this idea is voice leading, or part-writing. Bach has always been known for his flawless part-writing and voice leading, and his chorales have been studied by every major composer after him from Mozart to Fauré, and Schoenberg to Glass. Jazz artists study these chorales as well, searching for efficient voice leading and creative resolutions of dissonance in their own playing. The better the Jazz artist, the better the voice leading. The virtue here, however, is different: Bach's virtue was calculation, the organization of thought in advance, with the aid of a written guide; whereas Jazz musicians live with improvisation as their virtue, intending to impress with their mastery of voice leading in live performance without written music.

Imitation is a common characteristic in both Bach and Jazz. Bach uses imitation in many of his works, from cantatas to fugues, as it is a staple of his musical language. The use of sequences is also common in his music. These are also found in Jazz, where imitation may be played out in "call and response" fashion, and sequences are disfigured or deformed, but still rely on an initial pattern for shape. Ornamentation is common to both as well, being a defining trait of music from the Baroque. Scholars study Baroque ornamentation with vigor, and there are various interpretations of how much or little should be added in any particular work. In Jazz, ornamentation is more of an individual expression, where slides and glides and trills are left to the discretion of each player. Regardless of the differences in terms of expression, ornamentation, and imitation are common musical traits of both Bach and Jazz.

Ensemble size is also a consideration when comparing Bach and Jazz, due to the limited number of players involved with each. Bach rarely had large performing forces, with a choir of less than sixteen, and individual players for each instrumental part. Jazz operates in a similar vein, with small combos of three to five players, and bands with memberships that usually remain below sixteen. In a Bach cantata, for example, there may be a movement for a vocal soloist, basso continuo, and an obbligato instrument like an oboe or violin. Often in Jazz we hear works for a solo singer, rhythm section, and obbligato trumpet or saxophone.

Musicians are also listeners. There are a large number of classical musicians who enjoy hearing live Jazz, and a number of Jazz musicians who enjoy listening to classical works. The old saying "What you put in is what comes out" directly applies, because musicians play or sing what is in their mind, which, comes from what he or she has heard. I know a number of Jazz musicians that do not listen to Jazz, instead they listen to Bach. This is where they get their inspiration, and melodic lines, harmonies, sequences, points of imitation, and textures. One could hardly imagine Jazz without the divine influence of Bach.

- Dr. Todd Samra

festival academy

THE mission of the Carmel Bach Festival Academy is to inspire higher levels of classical musical performance and personal engagement in music through training programs for all ages. Our vocal and instrumental music training and performance programs foster the imagination, nurture creativity, and help build cultural awareness for students ages three through nineteen. For emerging professional singers from around the world, the Master Class program helps develop style, interpretation, self-expression, self-awareness, and the art of singing onstage within a Baroque framework.

BACH TO THE FUTURE

This program helps our youngest audiences appreciate the music, life and times of Johann Sebastian Bach, his contemporaries and musical heirs. From July 18th through 30th, approximately 40 participants ages 3 to 14 sing, make music, draw, dance, and explore history and language as they interact with singers and instrumentalists from the Festival.

YOUTH CHORUS

Each spring, high-school students from around the Monterey Bay and Salinas audition to participate in the Chorus. This year 28 talented singers were chosen to train with notable Festival performers and educators such as John Koza, Andrew Megill, David Gordon, and guest artists, and learn what it is like to work in a professional environment.

YOUNG MUSICIANS

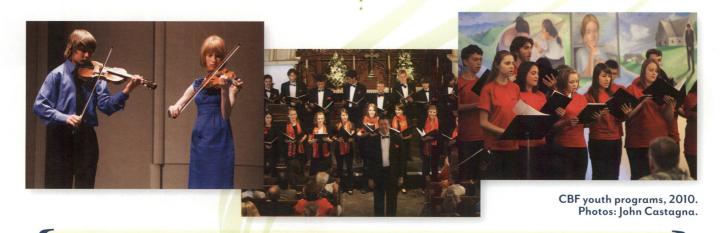
The Festival holds auditions each spring for young musicians, ages 19 and under to perform at the Young Musician Concert at the Sunset Center Theater, and at family concerts with the Youth Chorus during the Festival. Each year approximately 20 young musicians are selected to perform. This is a very special opportunity for aspiring young musicians to perform in a professional setting.

VIRGINIA BEST ADAMS VOCAL MASTER CLASS PROGRAM ~ EMERGING ARTISTS

Founded in 1984 to honor the late Virginia Best Adams, the Festival brings four talented young singers to Carmel to study Baroque vocal repertoire with Festival solo artists each year. The Festival targets singers who are at the beginning of professional careers. The public is invited to attend the working sessions in which these singers refine their vocal art. This is one of the few training programs in the United States to offer high-level training and performance opportunities in baroque repertoire. You can watch the workshops and attend the Showcase to hear the future vocal stars in the making. See page 79 for more information.

The Festival's Academy programs are often offered without charge to the participants. Ticket and participation fees and endowment earnings only pay for about 20% of program costs. The balance of the funding comes from Foundations and individual donors.

If you are interested in learning more about supporting any of these programs, please contact Virginia Wright, Development Director 831-624-1521 x 13 or Virginia@bachfestival.org.



For a complete list of music & ideas, and Academy donors, see page 156

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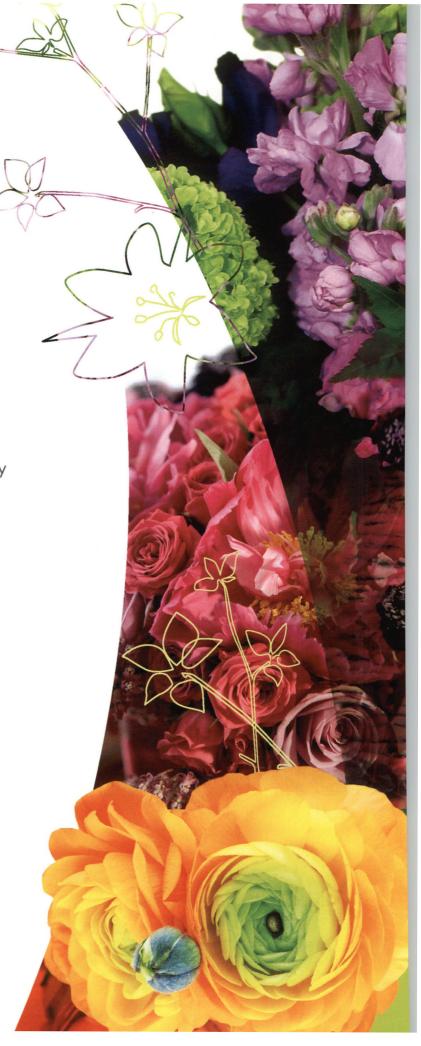
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VIRGINIA BEST ADAMS

vocal master class



Kathryn Mueller Soprano Tucson, AZ



A key strength of the program is the Festival's master teachers. David Gordon, Festival Dramaturge, has been the Adams Master Class Program Director since 1991. David, hailed by the Chicago Tribune as "one of the world's great Bach tenors" is joined in coaching this year by five Bach Festival soloists: Kendra Colton, Andrew Megill, Rufus Müller, David Newman and Daniel Taylor. Music Director and Keyboardist for the Master Class program is Scott Allen Jarrett.

The 2011 Virginia Best Adams Fellows are Mezzo-soprano Thea Lobo, soprano, Kathryn Mueller, Tenor Lawrence Jones, and baritone Jason Steigerwalt. For artist biographies, see pages 46-52.



Thea Lobo
Mezzo-soprano
Brookline, MA

For over a quarter century this program has been a true partnership of philanthropists and musicians. This year the following individuals made a contribution to this program:

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Lawrence Jones Tenor Bronx, NY



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7/28 All Saints Church

Master Class Showcase

7/30/2011 - 1:30 PM - Sunset Center Theater - \$27

endowed chairs & funds DIAMOND

THE Diamond Chair Endowment Campaign was initiated in 2006 in response to a generous challenge grant in the amount of \$750,000 from Violet Jabara Jacobs. In December 2007, the challenge was met, the first phase of the campaign was completed, and the Festival increased its permanently restricted endowment by \$1.5 million. Naming opportunities are still available.

Angels

\$500,000 and above

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The Jacobs Musician Sponsorship Fund helps underwrite the costs associated with the fees, housing and travel expenses of our professional musicians



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Bruno Weil Fund for Artistic Leadership and Elizabeth Wallfisch Fund for Artistic Excellence

In 2010, Festival supporters created two funds to honor the outgoing musical leadership. Earnings from the Bruno Weil Fund support the new music director and his artistic and programmatic initiatives developed in collaboration with senior staff. Earnings from the Elizabeth Wallfisch Fund are used to maintain and enhance the artistic quality of the orchestra.

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GOLDEN Chairs recognize gifts to the Carmel Bach Festival Foundation's permanently restricted Endowment received before 2006. Through careful and responsible management of the principal, these gifts provide an ongoing source of income to the Festival that is recognized in perpetuity.

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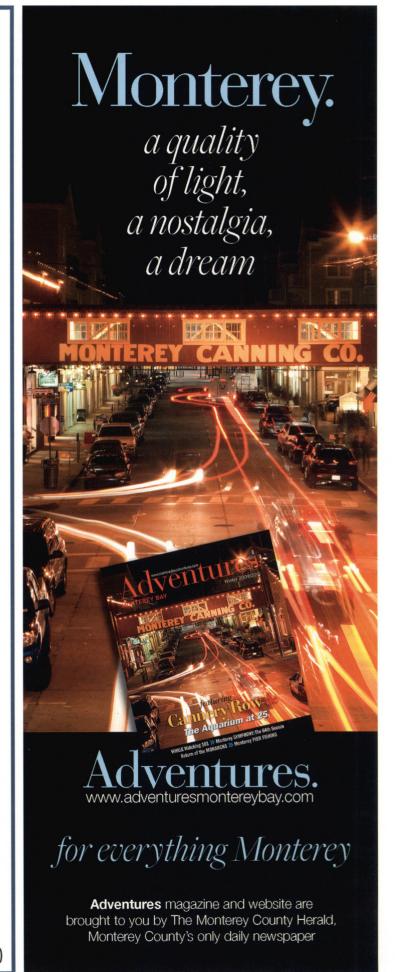
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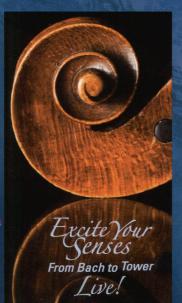
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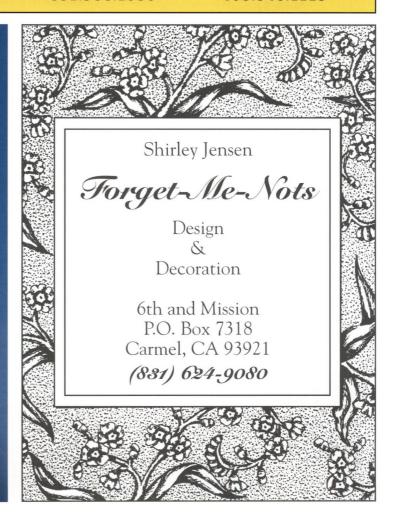
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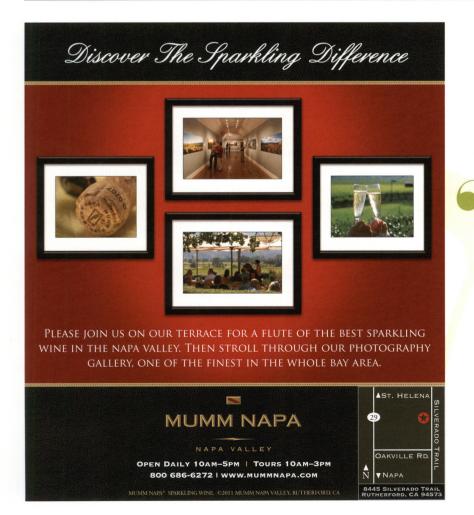
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CONTINUO MEMBERS SHARON AND STAN MERESMAN



WE are delighted to welcome Sharon and Stan Meresman as new members of the Continuo Society, the Carmel Bach Festival's planned giving program. They told Festival staff that they have made plans to include the Festival as one of the beneficiaries in their will, because "Joining the Continuo Society is one way we can ensure the Festival's musical presence in our community for another 75 years – and beyond!" While they have always enjoyed classical music, Sharon states that "Bach was never my favorite....until I experienced the Carmel Bach Festival." Now she would never miss the Festival. "How could we not take advantage of seeing a world class orchestra and chorale right in our own backyard?"

After attending concerts for a few years, Sharon joined the Board "to invest my time in something I believe in." Stan serves on the Board of the Carmel Bach Festival Foundation, which manages the Festival's endowment. Stan says, "We know that the Carmel Bach Festival is a sustainable institution, so we are confident about making a gift for the future."

Joining the Continuo Society is one way for the Meresmans to give back to the Festival that has done so much for the community. "We have had a home in Carmel for 18 years. Our involvement in the Continuo Society reflects our values – we love this exceptional place, great music played at the highest levels, and the people who make it all happen."

THE CONTINUO SOCIETY



Join Stan, Sharon and the many others who have named the Carmel Bach Festival as a beneficiary in their estate planning documents. This will help ensure the Festival's legacy of inspiration and beauty through music for generations to come.

If you wish to consider making a gift to the Festival in your will or trust, we would be happy to provide you information to use in discussing this step with your attorney, accountant or financial advisor. Please contact Virginia Wright, Carmel Bach Festival Development Director at 831-624-1521, ext. 13. We welcome the opportunity to talk with you.

The Festival thanks the following individuals who are part of the Continuo Society:

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We welcome Paul Goodwin, with best wishes for a long, happy, and fruitful tenure with the Festival. Mr. Goodwin's native England conjures up in my mind many people, places, traditions, as well as beautiful countryside. For music and literature, there are countless examples of genius—Benjamin Britten, Ralph Vaughan Williams, Henry Purcell, William Byrd, and William Shakespeare, to name a few. Quotations for the works of Shakespeare have inspired this year's Tower Music programming.

Composer William Byrd, a contemporary of Shakespeare, flourished during the Elizabethan age. We begin our week on Saturday evenings with Byrd's The Battle. He may or may not have composed this suite after the Spanish Armada of 1588, but it was included in the keyboard manuscript My Lady Nevells Booke in 1591. "The March Before The Battle" was also a part of that collection and was found later in the Fitzwilliam Virginal Book with the title "The Earle of Oxford March". Byrd had several influential patrons, among them Queen Elizabeth I and the Earl of Oxford, and Byrd may have composed the march to honor the Seventeenth Earl of Oxford (aka Edward de Vere). It is described by many as "dashing and military" in character, with its trumpet calls and drums. Music has been used in battle to awaken and excite the spirit of the troops and even today, our military bands provide music for ceremonies of all kinds, parades, and state occasions. Trumpets and drums were often used in the Renaissance courts to announce the arrival of nobility and other persons of high rank. This type of short fanfare, known as a "tucket", was part of a system that identified people of importance with musical badges. Shakespeare included tuckets in his plays, especially Othello, King Lear, Henry V and Henry VIII. "The Earl of Oxford March" bears some of these same military calls and signals and in fact, may have been associated with the Earl and his military life.

Sunday features the music of composers from three of England's former colonies – the United States (Copland and Kemp),
Australia (Lovelock – though born in England, spent most of his adult life in Australia and considered himself an Aussie), and
Canada (McDougall). Canada and Australia are part of the British Commonwealth and Queen Elizabeth II is their sovereign.
With the exception of the Copland, all works were composed originally for a brass quintet.

Midsummer madness inspires playful and lighter music for our Tuesday evenings. Purcell adapted Shakespeare's A Midsummer Night's Dream into his opera The Fairy Queen, and we will perform three dances from that work. Loyset Compere's song is about an order of monks and roughly translates as "we are the order of drunken fools" and it all goes downhill from there. "What fools we mortals be" indeed!

You won't see three witches at the Mission Courtyard but you will hear a brass trio brewing up a cauldron of great music. Whether the weather is fair or foul on Wednesday evenings, the trio may "hover through the fog" as they play music from England, Flanders via Venice, France, and Austria. "For a charm of powerful trouble, Like a hell-broth boil and bubble."

It's All-England night on Fridays. We begin with a trio of courtly dances by two ex-Pats, in this case, English composers William Brade and Thomas Simpson, who worked and lived in Germany for most of their lives. This is followed by the sumptuous *Salvator Mundi*, originally a choral work, by Thomas Tallis. Concluding Friday's Tower Music is the infamous Pomp and Circumstance March No. 1, currently a signature and sentimental work on the last night of the BBC Proms Concerts. We invite you to sing along during the Land Of Hope and Glory section. Really!

–Suzanne Mudge

TOWER MUSIC SPONSORS

Mrs. Geraldine F. Stewart

2011 TOWER MUSIC SCHEDULE

Saturdays, July 16 & 23 | 7:20pm | Sunset Center

"Uneasy lies the head that wears the crown"

William Byrd : The Battle

1542-1623

The soldiers' summons

Arr.by Suzanne Mudge

The march of footmen

The trumpets

The march to the fight

The retreat

The burying of the dead

The Galliard for the victory

The Earl of Oxford march

Sundays, July 17 & 24 | 1:45pm | Sunset Center

"Why, then the world's mine oyster"

Ian McDougall : Bells

c.1940's

Stephen Kemp

Cats and Dogs from Divertimento

b.1947

Aaron Copland

The Promise of Living

1900-1990

Arr. by Erik Morales

William Lovelock

Suite For Brass Fanfare

1899-1986

Finale

Tuesdays, July 19 & 26 | 7:20pm | Sunset Center

"This is very midsummer madness"

Anonymous: James II and Prince Rupert's Marc

Henry VIII

Pastime With Good Company (The King's Ballad)

1509-1547

Loyset Compere

Nous sommes de l'ordre de St. Babouyn

1440-1518

Henry Purcell

The Fairy Queen

1659-1695

Entry Dance

Arr. by Suzanne Mudge

Dance For The Fairies

Dance For The Green Men

Wednesdays, July 20 & 27 | 7:55pm | Carmel Mission Basilica Courtyard

"When shall we three meet again"

Adrian Willaert : Ricercare

c.1480-1562

Thomas Morley Canzonette

1557-1602

Anton Bruckner Aequale

1824-1896

Giles Farnaby : His Humour

1565-1589

Marc-Antoine : Marche

Charpentier

1634-1704

Fridays, July 22 & 29 | 7:20pm | Sunset Center

"All's well that ends well"

Thomas Simpson: Suite of 17th Century Dances

1582-1628 : Intrada

William Brade Pavanne

1560-1630 Galliard

Edited By Raymond Mase

Thomas Tallis : Salvator Mundi

c.1505-1585

Edward Elgar Pomp and Circumstance March No. 1

1857-1934

TOWER MUSIC PERSONNEL:

Leonard Ott and Susan Enger, trumpets

Christopher Cooper and Loren Tayerle, French horns

Bruce Chrisp, Suzanne Mudge, Wayne J. Solomon, trombones

Kevin Neuhoff, percussion

SATURDAY MAIN CONCERT

joy is in the air: new beginnings

July 16 and 23, 8:00pm Sunset Theater, San Carlos and Ninth, Carmel

Members of the Festival Orchestra, Chorale, Chorus and Soloists Paul Goodwin, conductor

Andrew Megill, associate conductor, director of the chorale John Koza, assistant director of the chorus

Johann Sebastian Bach : A Suite of Sinfonias (ed.Paul Goodwin)

1685-1750

Sinfonia (Allegro and Adagio), BWV 249, Easter Oratorio

(Kommt, eilet und laufet)

Sinfonia, BWV 42, Am abend aber desselbigen Sabbats

Sinfonia (Allegro, Movement No. 3), BWV 249, Easter Oratorio

(Kommt, eilet und laufet)

John Corigliano b.1938 Fancy on a Bach Air

J.S. Bach

Sinfonia (Allegro), BWV 31 Der Himmel lacht! die Erde jubilieret

Sinfonia, BWV 75, Die Elenden sollen essen

Sinfonia, BWV 150, Nach dir, herr, verlanget mich

Sinfonia, BWV 212, Mer hahn en neue Oberkeet

Sinfonia (Marcia), BWV 207, Vereinigte Zwietracht der wechselnden Saiten

Sinfonia (Adagio), BWV 156, Ich steh mit einem Fuß im Grabe

Sinfonia, BWV 174, Ich liebe den Höchsten von ganzem Gemüte

George Frideric Handel

Coronation Anthems

1685-1759

Zadok the Priest, HWV 258

The King shall rejoice, HWV 260

INTERMISSION

Franz Josef Haydn

Die Jahreszeiten (The Seasons), HOB XX1:3

1732-1809

DER HERBST (AUTUMN)

Einleitung und Rezitativ. Was durch seine Blüte

Rezitativ. Den reichen Vorrat führt er nun

Terzett und Chor. So lohnet die Natur den Fleiß

Rezitativ, Seht, wie zum Haselbusche dort

Duett. Ihr Schönen aus der Stadt

Rezitativ. Nun zeiget das entblößte Feld

Arie. Seht auf die breiten Wiesen hin

Rezitativ. Hier treibt ein dichter Kreis

lägerchor. Hört, hört, das laute Getön

Rezitativ. Am Rebenstocke blinket jetzt

Chor des Landvolks. Juchhe! Der Wein ist da

Kendra Colton, soprano; Rufus Müller, tenor;

Alexander Dobson, baritone

Supertitles by David Gordon

GALA AND OPENING NIGHT JOY IS IN THE AIR SPONSORS

Carmel Insurance Agency, Susan Watts DuCoeur, Arnold and Dianne Gazarian, Sharon and Stan Meresman



JOY IS IN THE AIR: NEW BEGINNINGS PROGRAM NOTES

SUITE OF SINFONIAS

BACH'S cantatas contain many fine instrumental sinfonias, several of which Bach re-used in concertos, and yet many others of great beauty can only ever be heard within the context of their cantatas. In creating A Suite of Sinfonias my intention has been to put together some of Bach's best instrumental sinfonias so that they form an orchestral suite with contrasting moods and complimentary keys, producing a kaleidoscope of colors. I feel that it gives us a chance to hear beautiful and rarely performed pieces of Bach in a sympathetic structure.

The suite starts with the three movement opening sinfonia from the Easter Oratorio, BWV 249. The first and last movements are scored for full orchestra with three trumpets and timpani, heralding a festive character and preparing for the cantatas words "Come hasten and run, laughter and banter attend our hearts now." The second movement highlights a weaving solo oboe melody against throbbing strings that sounds to my ears like an 18th century jazz improvisation and worthy of a modern day sax riff. The third movement steps aside from the Easter Oratorio to BWV 42, also written in Leipzig in 1725, with the theme: "Do not despair; Jesus shields his own people when persecution strikes." This is scored for strings, with two oboes and bassoon embroiled in a complex trio, as if involved in a musical knitting competition. The final tutti minuet of the Easter Oratorio sinfonia ends this part of the Suite on a joyous note.

An early Weimar sinfonia from **BWV 31** of 1715 starts the next varied section, once again for full orchestra, with extraordinary high clarino trumpet writing echoing the words "The heavens laugh!" The trumpet is heard in a different guise in the next sinfonia from **BWV 75** of 1725. This movement consists of a wonderful piece of fourpart counterpoint, topped with a choral melody played by a rare low trumpet in G, (which was possibly a slide trumpet). This concept of scurrying strings and serene melody is typical of Bach, with the calm ending reflecting the choral text: "Though I must drink the bitter tasting cup, I shall feel no terror, with sweet comfort in my heart."

The following two sinfonias could not be more different: The first, a very early piece, **BWV 150** from Bach's Weimar years of 1708-09, sounds like something from the 17th century, with its exquisite harmonic suspensions and prominent bassoon doubling the bass line. The second, a quirky sinfonia from the **Peasant Cantata**, **BWV 212** of 1742 is a late piece, rather rustic in nature with its constantly shifting tempo and character. It was Bach's homage to Carl Heinrich von Dieskau, who had become Lord of the Manor and Inspector of Taxes in Leipzig, something that might well have influenced Picander, (himself the Receiver of Liquor Taxes), to commission the

piece! In the next sinfonia, **BWV 207**, tonality and reason are now regained in a Handelian march for full orchestra, this time in honor of a professor of Roman law at Leipzig University.

The **Suite** comes to a close with two contrasting sinfonias: The first, **BWV 156**, is one of Bach's most intimate and moving oboe solos, "I stand with one foot in the grave; Help me in my suffering." (A piece that, in my experience, unsuspecting couples are forever requesting to be played at their weddings!) The final sinfonia, the glorious and exuberant **BWV 174** for horns, oboes, and divided strings, is a reworking of the first movement of **Brandenburg Concerto No. 3**, starting with the words: "I love the Almighty with all my heart."

-Paul Goodwin

JOY IS IN THE AIR

FANCY on a Bach Air was conceived as part of a joint commission from a music-loving couple named Judy and Robert Goldberg. Along with several other leading American composers, John Corigliano was asked to write a modern variation on the famous theme from I.S. Bach's not coincidentally named Goldberg Variations, to be performed by Yo-Yo Ma. Corigliano's original work, for unaccompanied cello, was first performed in 1997. In the composer's words, Fancy on a Bach Air "transforms the gentle arches of Bach's theme into slowly soaring arpeggi of almost unending phase-lengths. Its dual inspiration was the love of two extraordinary people and the solo cello suites of a great composer – both of them strong, long-lined, passionate, eternal, and for me, definitive of all that is beautiful in life." Paul Goodwin asked Corigliano to arrange this compelling music for string orchestra, to be played at the Carmel Bach Festival, and in that form it will be heard for the first time.

Shortly before his death in 1727, King George I signed an act naturalizing Handel, who had been living in England for seventeen years, as a British citizen. Handel's first commission in this new status was to write anthems for the coronation of George II in October of that year. Public expectation was high, causing rehearsals to be cloaked in secrecy "lest the Crowd of People should be an Obstruction to the performers." The biblical texts for these anthems were already a longstanding tradition for English coronations. Each of the anthems is in multiple sections and could stand as an independent work. Zadok the Priest, from the First Book of Kings, concerns the anointing of Solomon and the people's subsequent rejoicing. Its grandeur and stunning theatricality made it an instant success and it has been heard at every subsequent coronation. (One cannot help but wonder whose will be next!) The orchestral introduction has never been surpassed for theatrical suspense. The King shall

rejoice, from Psalm 21, is in four sections followed by a double fugue on Allelujah. This anthem was reportedly performed at the moment of the king's crowning. The pertinent line of text in the fourth part, "Thou hast prevented him with the blessings of goodness and set a crown of pure gold upon his head," is given a fugal treatment

Following the overwhelming success of The Creation, Haydn and his librettist Baron Gottfried van Swieten immediately started work on another grand oratorio in the Handelian mode, The Seasons. While The Creation was from biblical sources, this was to be a secular work, a celebration of country life and the pastoral tradition. Van Swieten based his libretto for The Seasons on a highly popular poem of the same name by James Thomson (1700-1748). Besides the obvious division into four parts, the structure is similar to that of The Creation. with smaller scenes consisting of recitatives and arias culminating in choruses. In the place of angels, three country folk provide the narration and sing the arias: Simon, a farmer (bass), Hanne, his daughter (soprano), and Lucas, a young countryman (tenor), joined by a chorus of country folk and hunters.

Haydn worked for nearly three years on The Seasons before its premiere in 1801, despite failing health and energy. There is no sign that his skills were at all diminishing in this, his final masterpiece; his optimism and faith shine through in every note

Autumn begins with a cheerful orchestral introduction that "depicts the countryman's feeling of joy occasioned by a rich harvest." This is followed by a recitative describing the bounty and a chorus praising the hard work, or industry, that made such blessings possible. O Fleiß, edler Fleiß (Industry, noble industry) is the subject of a fugue. Hanne and Lucas share a flirtatious recitative followed by a virtuous love duet mostly in a light popular style, which becomes ardent in a slow middle section, Welch ein Glück ist treue Liebe (What happiness is true love!).

A scene containing some of Haydn's most vivid wordpainting follows. In Simon's aria, a bird-dog sniffs the ground (as the bass line plugs along), the music speeds up as his eagerness to spot prey increases, then he "stands still as a stone." Fluttering violins depict the fleeing bird, shots ring out, and it falls dead. In the recitative, the music turns chaotic as hares dart from their burrows in panic. Then awesome horn calls herald the large hunting party,

dogs bark and a stag flees, briefly evades his pursuers, but is finally caught. Jubilant hunters and country folk rejoice at the successful hunt.

The final scene celebrates the wine harvest (hopefully, the guns have been stored away). A recitative describing the grapes and barrels is followed by a chorus of increasing excitement. First, it praises the wine in a relatively dignified, march-like manner. Then a wild dance breaks out-with imitations of pipes, fiddles and bagpipes-and men and women of the chorus pairing off, leading to a fugue, mostly by the instruments. As Robbins Landon has observed, "the crowd's state of inebriety is cleverly suggested by the fact that the music is in two keys at once...The people are so drunk that they cannot sing the rather complicated fugue, they can only lurch out scraps of it." Finally, the full forces are engaged, with belching trombones, hiccoughing sopranos, and tambourine and triangle clanging away in unbridled revelry.

-Allen Whear



American composer John Corigliano continues to add to one of the richest, most unusual, and most widely celebrated bodies of work any composer has created over the last forty years. Corigliano's numerous scores—including three symphonies and eight concerti plus over one hundred chamber, vocal, choral, and orchestral works-have been performed and recorded by many of the most prominent orchestras, soloists, and John Corigliano chamber musicians in the world.

Recent scores include Conjurer (2008), for percussion and string orchestra, commissioned for and introduced by Dame Evelyn Glennie; Concerto for Violin and Orchestra: The Red Violin (2005), developed from the themes of the score to the François Girard's film of the same name, which won Corigliano the Oscar in 1999; Mr. Tambourine Man: Seven Poems of Bob Dylan (2000) for orchestra and amplified soprano, the recording which won the Grammy for Best Contemporary Composition in 2008; and Symphony No. 2 (2001: Pulitzer Prize in Music.)

One of the few living composers to have a string quartet named for him, Corigliano serves on the composition faculty at the Juilliard School of Music and holds the position of Distinguished Professor of Music at Lehman College, City University of New York, which has established a scholarship in his name.



SUNDAY MAIN CONCERTS

johannes-passion

July 17 and 24, 2:30PM Sunset Theater, San Carlos & Ninth, Carmel

Festival Orchestra, Chorale, Youth Chorus, and Soloists Paul Goodwin, conductor Andrew Megill, associate conductor, director of the chorale John Koza, director of the Youth Chorus



Johann Sebastian Bach 1685-1750

Johann Sebastian Bach : Johannes-Passion, BWV 245 (The St. John Passion)

The Narrative:

The Commentary:

Kendra Colton, soprano
Daniel Taylor, countertenor
Matthew Anderson, tenor
Alexander Dobson, baritone

Peter Hanson and Patrick Jordan, viola d'amore
Robin Carlson Peery, flute
Roger Cole and Neil Tatman, oboe and cor anglais
William Skeen, viola da gamba
Allen Whear, cello
Jordan Frazier, double bass
Britt Hebert, bassoon
Andrew Arthur, organ,
Scott Allen Jarrett, harpsichord

There will be an intermission of 20 minutes between Parts I and II.

Supertitles by David Gordon

IOHANNES-PASSION SPONSORS

Dr. & Mrs. Warren Schlinger, Dr. Ise Kalsi

JOHANNES-PASSION PROGRAM NOTES

BACH had served as Cantor in Leipzig for barely a year when he unveiled his St. John Passion on Good Friday, 1724 in the Nicolaikirche. Parts of this work may have been composed earlier in Cöthen or even in Weimar, but most of the music was created especially for the occasion. Although musical settings of the Passion had been evolving for centuries, the oratorio Passioncomprised of the biblical texts enhanced by poetic arias and chorales meant to surround the sermon on one of the most important days in the liturgical calendar-was relatively new in Leipzig, having been introduced only a few years earlier. Bach's Passion settings were the apex of this progression, never to be surpassed. In subsequent performances, Bach made changes and substitutions to the St. John Passion, resulting in four different versions, but the work's final form in large part conforms to its

An unknown librettist (possibly Bach himself) drew the biblical text recited by the Evangelist from Luther's translation of John 18 and 19, and some portions of Matthew. The choruses and arias, which provide commentary and poetic contemplation, have texts taken mainly from the 1712 poem *Der für die Sünden der Welt gemarterte und sterbende Jesus* (Jesus Tortured and Dying for the Sins of the World) by B. H. Brockes, as well as other sources. Interspersed between the biblical narrative and the poetic commentary are the chorales, meant to embrace the congregation on familiar terms, derived from traditional Lutheran hymnals of the previous centuries.

Bach's only other fully intact Passion setting, the St. Matthew-on a larger scale and employing greater forces-came three years later, and was the first to be revived a century after that. Both versions of the Passion tell the familiar story but differ in their tone and emphasis. Because of its relative brevity, the action in St. John moves more swiftly, and its text comes across as more visceral, the emotions more raw. A characteristic of the St. John Passion often noted is its apparent anti-Semitic stance: the vicious crowds demanding Jesus' execution are continually referred to as "The lews," whereas Pilate is portrayed as a passive, even reluctant participant. Bach does not soften this perception in his treatment, being faithful to this particular biblical text, but rather dramatizes it to the fullest. It is worth noting, however, that the poetry chosen from more contemporary sources for arias does not support such prejudice.

Part One concerns the betrayal and arrest of Jesus. The opening chorus, Herr, unser Herrscher (Lord, our Master) is a hymn of praise, but in an atmosphere of despair, with continuous, agitated sixteenth notes simmering under oboes clashing like unresolved cries of anguish. In one version of this Passion, Bach opened with the chorus O Mensch bewein, which ultimately found a home as the closing chorus of Part One of the St. Matthew Passion.

The Evangelist begins the story of the Passion in recitative. The other principal characters are Jesus, Peter, Pilate, maid, and servant. Jesus is represented with a bass voice, but without the halo of string chords found in **St. Matthew**. Even in the recitatives, musical effects are used to heighten the drama. Notice the sharp harmonic turn at the first mention of Judas, and the difference between the simple cadence when Jesus states *lch bins* (I am he) and the false sounding *lch bin's nicht* when Peter denies being a disciple. The crowing of the cock is followed by a painful depiction of Peter's remorse, the words weinete bitterlich (wept bitterly) drawn out with a weirdly unstable, chromatic bass line.

Part One has three contrasting arias: Von den Stricken meiner Sünden (To free me from the bond of my sin) for alto, is musically related to the opening chorus; the cheerful soprano aria Ich folge dir (I follow you), with light footsteps in the bass and musical play on the words schieben (push) and ziehen (pull); and finally the anguished tenor aria Ach, mein Sinn (O my soul)—with jagged rhythms and chromatic harmony already glimpsed in the preceding recitative—reflecting Peter's quilt.

Part Two, which in Bach's time would have followed the sermon of the day, concerns Jesus' trial, condemnation, and execution. After an introductory chorale and the beginning of Pilate's interrogation, Bach presents the ensuing events in a sequence of numbers [17-26] as a kind of arch form, with the chorale Durch dein Gefängnis, (Through your imprisonment) as the keystone of the structure and the chorales Ach großer König (O mighty king) and In meines Herzens Grunde (In my heart's fundament) serving as outer frames. On either side of the center, there are arias and two sets of corresponding choruses. This structure is, of course, obscured by the increasing drama and intensified emotions. Two of the choruses reflect the savagery of the crowd with the rhythm of the word Kreuzige (Crucify); the other two resemble a minuet (associated with royalty) in an ironic,

mocking way: Sei gegrüßet, lieber Jüden König (Hail, King of the Jews), and Schreibe nicht: der Jüden König (Don't write: King of the Jews).

Mercurial emotions are inspired by Bach's rich palette of word painting. After the crowd demands that Barabas the thief, not Jesus, be released, the flagellation is graphically depicted in the continuo, while the Evangelist wildly traces the word geißelte (flogged). In startling contrast, the serene arioso Betrachte, meine Seel (Consider, my soul) follows, with the ethereal sound of two violas d'amore and lute. Then the unique tone color of these instruments is used to an altogether different effect in Erwäge, wie sein blutgefärbter Rücken (Look how his bloodstained back). But even here, the violent imagery is turned around in the middle section, when the tenor sings of a Regenbogen (Rainbow) as the instruments construct a beautiful arch. The aria Eilt, ihr angefochtnen Seelen (Hurry, you tormented souls) contrasts the hastily ascending scales in the solo bass on Flieht (Fly) with the uncertainty of the crowd on Wohin? (Where to?).

The final events in the Passion then proceed according to prophecy, confirmed by the final words of Jesus on the cross *Es ist vollbracht!* (It is accomplished!). Throughout, Bach carefully guides the reactions and commentary on the story. Those last words are set simply with four notes, which form the basis for elaboration in a poignant aria for alto solo and viola da gamba obbligato. The choice of that instrument was not taken lightly; Malcolm Boyd states that the viola da gamba was associated with the "sweetness of death" in Lutheran ideology. Also significant to that faith is the symbolism of the animated middle section in D major, singing of heroic victory in a key associated with resurrection. That is cut short, returning to Es ist vollbracht, and in another surprise, the singer has the last word.

The moment of Christ's death is stated plainly, followed by the comforting bass aria Mein teurer Heiland (My dearest Savior), juxtaposing a relaxed, gigue-like melody and cello line with a softly intoned chorale. The earthquake, borrowed from the text of St. Matthew, breaks out in the recitative, with aftershocks in the strings in an arioso that sets up the final aria, Zerfließe, mein Herze (Dissolve, my heart). Sobbing and flowing tears are suggested by the instruments in this dark piece. Its tonality of F minor, a traditional key of

mourning, is also used in the following chorale. The final chorus, *Ruht wohl* (Rest well) is, like its equivalent movement in the **St. Matthew Passion**, a grieving lullaby. But in this work, so full of such contrasts that speak to the human condition and need for emotional connection, Bach reaches out a final time to the congregation—that is, to each of us—offering a chorale of solace and hopeful closure.

-Allen Whear

MONDAY MAIN CONCERT stringed elegance

July 18 and 25, 8:00pm Sunset Theater, San Carlos and Ninth, Carmel

Members of the Festival Strings Peter Hanson, concertmaster and director



C.P.E. Bach : Sinfonia in E Minor, Wq177

1714-1788

Allegro assai Andante moderato

Allegro

Richard Mudge 1718-1763 Concerto Grosso No.4 for Two Violins in D Minor

Largo

Allegro ma non troppo

Largo

Allegro

SOLOISTS: Peter Hanson and Cynthia Roberts, violins

Antonio Vivaldi 1678-1741

Concerto for Four Violins in B Minor, Op. 3, No. 10, RV 580

(from L'estro armonico)

Allegro

Largo-Larghetto-Adagio-Largo

Allegro

SOLOISTS: Peter Hanson, Cynthia Roberts, Cristina Zacharias

and Patricia Ahern, violins

INTERMISSION

STRINGED ELEGANCE SPONSORS

Dr. and Mrs. H. Reid Wagstaff

1659-1695

Henry Purcell: Instrumental Music from King Arthur

Overture and Allegro

Introduction and Air from Act II

Maestoso and Prelude from Act III

Symphony

Fairest Isle

Grand Dance

Georg Philipp Telemann

1681-1767

Concerto Grosso for Violin and Strings in B-flat Major per il Sigr Pisendel, TWV 51:B1

Largo

Vivace

Andante

Allegro

SOLOIST: Peter Hanson, violin

C.P.E. Bach

Sinfonia in D Major, Wq 176

Allegro assai

Andante

Presto

MEMBERS OF THE FESTIVAL STRINGS:

Peter Hanson, Cynthia Roberts, Cristina Zacharias, Patricia Ahern,

Edwin Huizinga and Johanna Novom, violins

Patrick Jordan and Meg Eldridge, violas

Allen Whear and Margaret Jordan-Gay, cellos

Jordan Frazier, double bass

Daniel Swenberg, theorbo

Yuko Tanaka, harpsichord

Supertitles by David Gordon

PETER HANSON: STRINGED ELEGANCE PROGRAM NOTES

DURING the mid-18th century, the symphony began to emerge as an important genre from its origins in the Italian opera overture and the baroque orchestral suite. No one contributed more to its development than Carl Phillip Emmanuel Bach, who wrote 19 sinfonias in as many years and whose influence on later symphonists such as Haydn and even Beethoven is undeniable. Because his music is hard to classify as either baroque or classical–designations that were devised much later–C.P.E. Bach is sometimes called "pre-classical." This label does not do justice to the most original and audacious of J.S. Bach's sons.

The two C.P.E. Bach works framing tonight's program share certain characteristics of the nascent symphony: each has a three-movement fast-slow-fast format, with the movements linked rather than freestanding. Their outer movements have elements of sonata form, but with brief contrasting motives rather than the pronounced second themes of the Viennese classical style. They were both products of Bach's Berlin period, around 1755-56. The Sinfonia in E Minor exemplifies the Sturm und Drang (Storm and Stress) movement in the arts, which celebrated violent emotional contrasts and swept across Europe during this time like a Prussian battalion. The Sinfonia in D Major shows the influence of the Mannheim style: orchestral virtuosity and brilliant effects and dynamics thrive within a simpler harmonic scheme.

In 1749 the firm of John Walsh, associated with much of Handel's music, published Six Concertos in Seven Parts, to which is added, Non nobis Domine, by a Mr. Mudge. Although these pieces have been in circulation to some degree ever since, it was only in recent times that they were positively attributed to Reverend Richard Mudge. Little is known about his musical activities, but he was apparently a successful and popular clergyman (as opposed to the "Red Priest" Antonio Vivaldi, who rarely performed his priestly duties). A native of Devon, Mudge studied at Oxford and held positions at various parishes before settling in Birmingham in 1750. His concertos, in the Italian tradition featuring two solo violins in an ensemble of seven parts, show the influence of Handel and Geminiani, who in turn had been influenced by Vivaldi.

Without doubt one of the most influential music publications of the 18th century was Vivaldi's 1711 collection of concertos entitled *L'estro armonico*. Although he had written concertos for years and

many such works had already been in circulation in manuscript, great pains were obviously taken to make an impact with this, his third opus, but first publication of concertos. (A selection from Opus 1 can be heard on the Twilight Trios Chamber Concert.) The twelve works in the set are comprised of three each of solo, two violin, and four violin concertos and their range of style, technical bravura, and emotional depth is staggering. The Concerto in B Minor is for four solo violins and obbligato cello set against the ripieno string group and continuo, for a total of eight parts. In between ritornello passages involving the entire group, each of the soloists displays its personality. In the Largo, even the violists have their solo moments. But in the passage which follows, an unprecedented effect is produced by the four violins playing arpeggios, simultaneously but each with an individual articulation—one slurring, another playing staccato, another rapidly oscillating, etc.—in a dazzling display of color. J.S. Bach thought well enough of Vivaldi's concertos to transcribe half of them for keyboard instruments. For his Collegium Musicum in Leipzig he transcribed this concerto for four harpsichords (BWV 1065). It is in fact due to this connection that Vivaldi's revival from obscurity began in the wake of Bach scholarship.

The highly prolific Telemann is not particularly known for his concertos. Although he composed numerous examples for the violin, they seldom reach the level of virtuosity of those of Vivaldi. However, while in Dresden in 1719 for the marriage festivities of Augustus II, Telemann became acquainted with the highly regarded violinist and composer Johann Georg Pisendel, leader of the court orchestra. A German who had studied with Vivaldi and was acquainted with J.S. Bach, Pisendel inspired Telemann to write the Concerto Grosso per il Sigr Pisendel. The designation Concerto grosso normally implies numerous solo instruments, but in the case of this solo violin concerto it more likely denotes the scale and significance of the solo part, giving it a place of honor among Telemann's other violin concertos.

Henry Purcell was active in the Restoration theatre, composing a number of large works in the last decade of the 17th century. Called "semi-operas" because the principal characters speak, rather than sing their roles, the musical component consists of arias for supporting characters as well as dances and other incidental music. King Arthur, or The British Worthy, one of the more famous of these productions, was composed in 1691 to

a libretto by John Dryden. (Excerpts from the first such work, **Dioclesian**, can be heard on Tuesday night's program.) Tonight's selections from **King Arthur** are instrumental interludes, with the exception of *Fairest Isle*, which is a song, and one of Purcell's loveliest melodies. Since England is one of the recurring themes in this year's Bach Festival, it is fitting to quote a stanza from the song. It is up to you to fit the words to the tune:

Fairest Isle all Isles excelling,
Seat of pleasures and of Loves,
Venus here will choose her dwelling,
And forsake her Cyprian groves.

This suite ends, as does the work as a whole, with the *Grand Dance*, a celebratory chaconne in the French operatic tradition.

–Allen Whear

TUESDAY MAIN CONCERT

inside the music - the english spirit

July 19 and 26, 8:00pm Sunset Theater, San Carlos and Ninth, Carmel

Members of the Festival Orchestra, Chorale, Chorus and Soloists

Paul Goodwin, conductor

David Gordon, narrator

Andrew Megill, associate conductor, director of the chorale

John Koza, assistant director of the chorus



Henry Purcell : Masque in Dioclesian, Z.627

Prelude and Chorus: Call the Nymphs

Oh, let the Graces and Pleasures repair

Duet: Come, come away

Prelude and Chorus: Behold, Oh mightiest of Gods

Paspe

Duet: Oh, the sweet delights of love!

Song and Chorus: Let monarchs fight; Hear, mighty Love!

The second entry: Make room, make room

I'm here, I'm here, with my jolly crew; We'll rejoice as well as you;

The mighty love

Dance of the Bacchanals

Still I'm wishing, still desiring

The third entry: Tell me why. A Dialogue, Shepherd and Shepherdess

Masque. Dance

The fourth entry: All our days and our nights shall be spent in delights

Begone, begone, importunate reason

The Masque. Let us dance, let us sing

Trio and Chorus: Triumph, triumph victorious Love;

Then all rehearse in lofty verse

SOLOISTS (IN ORDER OF APPEARANCE):

Linda Lee Jones and Laura Heimes, sopranos

Charles Wesley Evans and Avery Griffin, baritones

Jay White, countertenor; David Vanderwal, tenor; Steven Caldicott Wilson, tenor

David Newman, Bacchus; Jeff Fields and Tim Krol, Bacchanals;

Stephen Sands, tenor; Matthew Anderson, tenor

Clara Rottsolk, soprano; David Newman, baritone

Timothy Hodges, tenor

Timothy Shantz, tenor

Matthew Anderson and Vincent Metallo, tenors; Dashon Burton, baritone

THE ENGLISH SPIRIT SPONSORS

Cyril and Jeanne Yansouni



Ralph Vaughan Williams 1872-1958

Serenade to Music

SOLOISTS (IN ORDER OF APPEARANCE):

Angelique Zuluaga<mark>, Ka</mark>thleen Flynn, Michèle Eaton and Colleen Hughes, *sopranos*

Patricia Thompson, Elizabeth Johnson Knight, Alice Kirwan Murray and Alyson Harvey, mezzo-sopranos

Stephen Sands, Timothy Hodges, Steven Caldicott Wilson and David Vanderwal, tenors

Paul Speiser, Dashon Burton, Tim Krol, Charles Wesley Evans, and Jeff Fields, baritones

Sir John Tavener b.1944

Mother and Child

Holly Chatham, organ; Kevin Neuhoff, hindu temple gong

INTERMISSION

William Walton

1902-1983

Façade Suite Nos. 1 and 2

Fanfare

Scotch Rhapsody

Valse

Tango-Pasodoble

Swiss Yodelling Song

Polka

Popular Song

Tarantella, Sevillana

Supertitles by David Gordon

INSIDE THE MUSIC: THE ENGLISH SPIRIT PROGRAM NOTES

Tonight's program presents a diverse sampler of English music and words over more than three centuries. As we begin with Purcell it seems appropriate to quote him on the synergy of music and poetry:

Musick and Poetry have ever been acknowledg'd Sisters, which walking hand in hand, support each other; As poetry is the harmony of Words, so Musick is that of Notes: and as Poetry is a Rise above Prose and Oratory, so is Musick the exaltation of Poetry. Both of them may excel apart, but sure they are the most excellent when they are joyn'd, because nothing is then wanting to either of their Perfections: for this they appear like Wit and Beauty in the same Person.

This appeared as part of the Preface to Purcell's first semi-opera, **Dioclesian**, or **The Prophetess**, in 1690. He also expounded on the state of English music, feeling that painting and poetry had already been perfected, "but Musick is yet but in its Nonage, a forward Child, which gives hope of what it may be here-after in England, when the Masters of it shall find more encouragement. 'Tis now learning Italian, which is its best Master, and studying a little of the French Air, to give it somewhat more of Gayety and Fashion. Thus being farther from the Sun, we are of later Growth than our Neighbor Countries, and must be content to shake off our barbarity by degrees..."

Purcell's music was at the forefront of this progress. Dioclesian was based on an earlier play and adapted by Thomas Betterton "in the manner of an opera," with actors, dancers, musicians, and theatrical effects taking equal part. The protagonist Diocles is a Roman soldier whom the Prophetess predicts will become emperor after slaying a "mighty boar" which in fact means the usurper and murderer of the former emperor. Various romantic entanglements, intriques, and wars ensue until at last all problems are sorted out and Diocles is reunited with his sweetheart Drusilla. It is at this point, the final scene of the opera, that a masgue is performed to celebrate their wedding. The Masque is the only continuous set of musical numbers uninterrupted by dialogue in Dioclesian; it's a sort of play-within-the-play. Songs, duets, and choruses involving nymphs, shepherds, and the like—including a comical set involving Bacchus, the God of Wine—are interspersed with instrumental dances for an extended pastoral entertainment. All is gloriously summed up with an extended chaconne in the style of Lully, Triumph victorious Love, followed by a concluding chorus involving the full company.

Serenade to Music was written as a tribute to Sir Henry Wood in celebration of his jubilee as conductor. At the first performance in 1938 at Royal Albert Hall, sixteen solo voices were used, but later versions allowed for a contrasting choral texture as well. The text, already brimming with music when read or spoken, comes from Act V of Shakespeare's The Merchant of Venice. After the major conflicts of the play have been resolved, the young characters savor a moment of beautiful evening calm ("How sweet the moon sits upon this bank"), while pondering the night sky ("the floor of heaven"). The atmosphere is enriched by music drifting across the scene ("Pierce your mistress' ear, And draw her home with music,") eliciting a discussion on the power of music and its connection to nature. Vaughan Williams was no stranger to strident, modernistic music, as his Fourth Symphony and the satanic parts of his ballet lob demonstrate. But here he returns to unabashed diatonic tonality and orchestral colors which serve the text, such as the enveloping warmth of the opening, the fanfares to "wake Diana," and the dark tremolos at the mention of "the man who has no music in himself." Such elements add up to a worthy enhancement of Shakespeare's luminous words.

John Tavener has earned a devoted following for his spiritually charged yet accessible music, much of which was written specifically for church services. His early musical influences included Messiaen and Stravinsky; more recently he developed a more personal, minimalist style imbued with his Russian Orthodox faith. Mother and Child was commissioned in 2002 by the British choir Tenebrae. Tavener offers these remarks about his piece:

Mother and Child celebrates the miracle of childbirth. It also celebrates Mary in her universal aspect as mother of all Prophets, and co-redemptress with Christ. But behind all this is the Theophanic Light, single and infinite, and the same in every Religious tradition. The music is at once tender, ecstatic, and luminous and follows the text. I have interpolated into Brian Keeble's poem, texts celebrating the Eternal feminine in Greek, and then at the climax an outburst in Sanskrit of ATMA. This is supreme Reality, the true Self, shining and infinite, the one single God, expressed in music by pulsating awesome strokes on the Hindu Temple Gong with organ and choir in massive blocks. This seems to say that the real 'Mother and Child' are both beyond birth and beyond death and beyond time.

Among the generation of English composers following Vaughan Williams, William Walton stands apart for blazing a new trail. Walton came from a poor but musically active family in the north of England, and like many musicians throughout history, his ticket out of poverty at an early age was admittance as a boy chorister. He so served for several years at Oxford Cathedral, eventually entering the University where he studied music intensely. It was there that he became acquainted with the eccentric but literary Sitwell family. After leaving Oxford without a degree, the Sitwells took young Walton under their wing, providing lodging, friendship, and financial support which enabled him to concentrate fully on composition. Edith Sitwell's poetry formed the basis for one of Walton's most famous and unusual works, Façade.

Fascinated by the relationship of poetry to music, Edith wrote a series of short, whimsical verses that, in consultation with Walton, were given precise rhythmic notation. Thus, the text is spoken, not sung, without being confined to specific pitches. Walton was clearly influenced by Schönberg's Pierrot Lunaire (1912) which used a similar technique, called Sprechstimme (spokenvoice). In the original concept for Façade, the speaker was to be concealed behind a decorated curtain, declaiming the poetry through a megaphone of papiermâché, while the "original" ensemble of six discrete instruments held forth in front. Walton showed at this early stage a keen talent for absorbing and synthesizing wide-ranging styles, from Stravinsky to more popular styles in vogue in the early twenties such as jazz, cabaret songs, and dance rhythms. The first private performance of Façade took place in January 1922, just two days before the premiere of Vaughan Williams' Pastoral Symphony (See Friday Main Concert). The final version, published nearly thirty years later, included twenty-one movements and was completely orchestrated. From these, a choice selection is offered, highlighting the kaleidoscopic range of Sitwell and Walton's collaborative effort, which they aptly subtitled "An Entertainment."

-Allen Whear



Tavener first came to public attention in 1968 when his avantgarde oratorio The Whale was premiered at the inaugural concert of the London Sinfonietta. The Beatles subsequently recorded this on their Apple label. As the years progressed his music became increasingly spiritual in conception,

Sir John Tavener contemplative in its idiom, and popular with audiences worldwide.

In 1997, the performance of Song for Athene at the close of Princess Diana's funeral showed that the profound effect of his music reached far beyond just the concert-going public.

In the late 1990's the number of commissions from overseas increased, notably with Lamentations and Praises (2000) for the San Francisco-based Chanticleer (whose recording of the work secured for Tayener the Grammy award for Best Classical Contemporary Composition in 2003) and Ikon of Eros (2001) for the Minnesota Orchestra. In the first years of the new millennium, Tavener was led to look for inspiration from alternative sources by his interest in the universalist philosophy of the late Swiss metaphysician Fritihof Schuon.

WEDNESDAY MAIN CONCERT

heav'nly harmony: odes to the power of music

July 20 and 27, 8:30pm Carmel Mission Basilica, Rio Road, Carmel

Festival Chorale and Members of the Festival Orchestra Andrew Megill, conductor



Henry Purcell

Welcome to all the Pleasures (Ode for St. Cecilia's Day), Z. 339

1659-1695

Welcome to all the pleasures that delight

lay White, countertenor

Stephen Sands, tenor

Avery Griffin, baritone

Here the Deities approve

Symphony

lay White, countertenor

While joys celestial their bright souls invade

Colleen Hughes and Michèle Eaton, sopranos

Paul Speiser, baritone

Then lift up your voices, those organs of nature

Jay White, countertenor; Stephen Sands, tenor

Avery Griffin, baritone

Beauty, thou scene of love

Stephen Sands, tenor

In a consort of voices while instruments play

Stephen Sands, tenor

Benjamin Britten

Hymn to St. Cecilia, Op. 27

1913-1976 In a garden shady

I cannot grow

O ear whose creatures cannot wish to fall

O dear white children, casual as birds

Linda Lee Jones, soprano

O bless the freedom

Angelique Zuluaga, soprano

Alyson Harvey, mezzo-soprano

Timothy Hodges, tenor

Avery Griffin, baritone

HEAV'NLY HARMONY SPONSORS

Bill and Kathy Sharpe

1685-1759

George Frideric Handel : Ode for St. Cecilia's Day, HWV 76

Overture: Larghetto e staccato. Allegro. Minuet

Recitative and Chorus: From harmony, from heavenly Harmony

Timothy Shantz, tenor

Aria: What passion cannot music raise and quell?

Clara Rottsolk, soprano

William Skeen, cello

Aria and Chorus: The trumpet's loud clangor

Steven Caldicott Wilson, tenor

March

Aria: The soft complaining flute

Laura Heimes, soprano

Dawn Loree Walker, flute

Daniel Swenberg, theorbo

Aria: Sharp violins proclaim their jealous pangs

David Vanderwal, tenor

Aria: But oh! what art can teach

Angelique Zuluaga, soprano

Holly Chatham, organ

Aria: Orpheus could lead the savage race

Kathleen Flynn, mezzo-soprano

Recitative: But bright Cecilia raised the wonder higher

Colleen Hughes, soprano

Grand Chorus: As from the power of sacred lays

Colleen Hughes, soprano

MEMBERS OF THE FESTIVAL ORCHESTRA:

Emlyn Ngai, Gabrielle Wunsch, Evan Few, Naomi Guy, Marika Holmqvist,

Amelia Roosevelt and Joseph Tan, violins

Karina Fox and Nancy Lochner, violas

William Skeen and Paul Rhodes, cellos

Bruce Mover, double bass

Dawn Loree Walker, flute

Neil Tatman and Ellen Sherman, oboes

Dominic Teresi, bassoon

Wolfgang Basch and Susan Enger, trumpets

Kevin Neuhoff, timpani

Daniel Swenberg, theorbo

Andrew Arthur, harpsichord

Holly Chatham, organ

HEAV'NLY HARMONY: ODES TO THE POWER OF MUSIC PROGRAM NOTES



Blessed Cecilia, appear in visions

To all musicians, appear and inspire:

Translated Daughter, come down and startle

Composing mortals with immortal fire."

TONIGHT'S concert features three works composed in honor of St. Cecilia, the patron saint of music. St. Cecilia was a Roman martyr from the second or third century. She first became associated with music because she was reported to have sung praise to God at the moment of her death. Her legend grew to include other musical references: she was said to be so close to heaven, even while on this earth, that she could hear the angels sing, and was attributed with the invention of the organ (finding her prayers insufficient, she supposedly invented the instrument to, as Auden tells us "enlarge her prayer, /And notes tremendous from her great engine/Thundered out in the Roman air.") In Renaissance iconography, she is typically pictured playing the organ.

In 17th and 18th century England, festivals of music celebrated on St. Cecilia's day became annual events including the work of the most famous poets and composers of the day. Henry Purcell wrote four Cecilia odes, and Handel contributed two, both to words of John Dryden. Later artists were also drawn to the theme, which inspired compositions by Hubert Parry, Gerald Finzi, W. H. Auden and Benjamin Britten.

It's not surprising that the greatest era for the composition of Cecilian odes was the Baroque. In this period, composers began to explore the power of music to create drama and contrast. The Cecilian odes became venues for poets to describe this miraculous power, and it's no surprise that composers were drawn to these words which depicted their own art and its ability to sway the emotions of their audience.

Henry Purcell composed four odes in honor of Cecilia. Welcome to all the pleasures was the first of these, and one of the most intimate. It was commissioned in 1683 for the first Cecilia day celebration of The Musical Society, an assembly of professional musicians and lovers of the art who instituted an annual concert to promote "this divine science." The libretto, probably by Christopher Fishburn, invokes the power of music, which can make us love and offer relief from sorrow.

The piquant harmonies, suave text setting, and love of ground bass are all typical of Purcell's work. The work ends with a jubilant chorus: the unusual text ("Lo, Cecilia") is rooted in Greek and Roman ritual, and suggests a procession of singing and dancing maidens raucously praising our saint. In the unexpectedly quiet ending we might perhaps hear the celebrants winding their way offstage and into the hills in the distance.

Benjamin Britten's Hymn to St. Cecilia was completed in 1942 while on board a ship bringing the self-exiled composer back home to England. He had been in America since 1939, following after his mentor and friend, the poet W. H. Auden. Britten and Auden collaborated on a number of projects while both were in the United States, but according to Britten's partner Peter Pears, "Ben was on a different track now, and he was no longer prepared to be dominated-bullied-by Wystan, whose musical feeling he was very well aware of. ...Perhaps he may have been said to have said goodbye to working with Wystan with his marvelous setting of the Hymn to St. Cecilia."

Auden wrote the text for this work expressly for Britten (who was born on St. Cecilia's day). It consists of three linked texts. The first poem describes the life of Cecilia and the divine power of her music (and by implication the awesome responsibility of a composer). Britten's setting begins with a technique commonly used by Purcell, a repeating patter in the bass. This pattern re-appears at the end of the first section when the choir (in unison) sings a quatrain that Britten chose to use as a refrain.

The second section is a playful and delicate scherzo in which we hear the voice of music itself ("I cannot grow; I have no shadow to run away from"). In the final section the skittering scales of the scherzo turn dark and heavy and the harmonies darken into a plea for redemption ("Restore our fallen day, o re-arrange"). This leads to one of the most beautiful moments of the piece: the radiant and shimmering "O dear white children", which features a soprano solo over the choir in the Lydian mode Britten used so often to depict innocence. The final lines of the poem recall the tradition of earlier Cecilian texts in describing specific instruments, which are imitated in Britten's musical setting. Auden closes with a line specifically for his friend, encouraging him to "wear your tribulation like a rose," after which Britten ends the work with a beautifully harmonized final refrain.

Handel's **Ode to St. Cecilia** catalogs the myriad ways in which a composer and performer could move an audience. After a brilliant, multi-sectional overture, the ode begins with an orchestrally-accompanied recitative for tenor ("From harmony, from heavn'ly harmony") which portrays the creation of the universe. The voice of Music organizes (or "tunes") the elements out of their initial chaos ("when nature underneath a heap of jarring atoms lay") into the perfect harmony of the spheres. The choir repeats this text and adds that the fullest realization of creation was humankind ("the diapason closing full in man", using a term from the world of organ-building to compare this to the completion of the octave).

The basic question of the work is raised in the next movement, an aria for soprano with cello obbligato which asks "What passion cannot music raise and quell?" This movement also references Jubal, a figure from the Old Testament credited with the invention of musical instruments (connecting him to Cecilia).

The succeeding movements attempt to answer this question. An aria for tenor and trumpet ("The trumpet's loud clangor") suggests music can "excite us to arms"; the flute and lute can express the emotions of "hopeless lovers" while "sharp violins" proclaim their desperation and jealousy.

After praising the power of trumpet, flute, and lute to move the listener, the next aria extols the instrument of Cecilia herself – the organ: "But oh, what art can teach, what human voice reach the sacred organ's praise?" Only an outline is written out for the organ soloist featured in this movement, probably because Handel, famous for his keyboard improvisations, invented the obbligato anew for each performance.

A final aria introduces another great musician of antiquity, Orpheus. The power of his music caused inanimate objects to follow him ("and trees uprooted left their place") and could even conquer Hades.

Dryden compares this with the even more awesome power of Cecilia's music-making, which moved not just hell, but heaven. The aria ends with the charming depiction of a confused angel who hears Cecilia's organ playing and assumes she must be in heaven!

Handel's great ode comes full circle in its final chorus with a soprano solo, as it predicts that the end of this world, like its creation, will be accomplished through music: "The dead shall live, the living die, "And music shall untune the sky."

These three works all revel in the power of sound to excite, please, and transform us. Surely this is why, year after year, so many of us gather together in Carmel to experience the joy which great music brings to us. Tonight, and throughout the Festival, we all hope to be startled with Cecilia's immortal fire.

-Andrew Megill

THURSDAY MAIN CONCERT

bach, jazz, and the spaces-in-between

July 21 and 28, 8:00pm Sunset Theater, San Carlos and Ninth, Carmel

Members of the Festival Strings Stephen Prutsman, quest artist and director

Johann Sebastian Bach : Keyboard Concerto in F Minor, BWV 1056

1685-1750

Allegro Largo Presto

SOLOIST: Stephen Prutsman, piano

J.S. Bach

Bach and Forth for Solo Piano

Arnold Schoenberg

Gavotte (English Suite No. 6) Musette from Suite for Piano, Op. 25

J.S. Bach Charlie Parker *

Prelude and Fugue in D Minor (WTC II), BWV 875

I.S. Bach

Ornithology

Prelude and Fugue in G Major (WTC II), BWV 884

SOLOIST: Stephen Prutsman, piano

Dizzy Gillespie *

Three Jazz Standards for Piano and String Quartet

John Coltrane *

A Night in Tunisia

Joe Zawinul *

Naima Birdland

SOLOISTS: Edwin Huizinga and Cristina Zacharias, violins Sarah Darling, viola; Timothy Roberts, cello

INTERMISSION

I.S. Bach

Bach and Music of the Near East

Uzbek Traditional *

I.S. Bach Tanburi Cemil Bey * Contrapunctus XVIII (trans. For string quartet)

Prelude and Fugue in F Minor (WTC II), BWV 881

Nihavent Sirto

SOLOISTS: Stephen Prutsman, piano; Edwin Huizinga and Cristina Zacharias, violins Sarah Darling, viola; Timothy Roberts, cello

BACH JAZZ AND SPACES SPONSORS

Tim & Jenny Smucker



J. S. Bach . Keyboard Concerto in D Minor BWV 1052

Allegro

Adagio

Allegro

SOLOIST: Stephen Prutsman, piano

MEMBERS OF THE FESTIVAL ORCHESTRA:

Edwin Huizinga, Cristina Zacharias, Ann Duggan, Catherine Emes, Elizabeth Stoppels Girko and Johanna Novom, violins Sarah Darling and Nancy Lochner, violas

Timothy Roberts, cello

Derek Weller, double bass

^{*} denotes Arranged by Stephen Prutsman

BACH, JAZZ, AND THE SPACES-IN-BETWEEN PROGRAM NOTES

THE earliest solo concertos, by the likes of Torelli, Albinoni, Marcello, Vivaldi, etc. evolved from the orchestral concerto or concerto grosso, which typically highlighted several solo instruments in contrast to the larger group. Before Bach, such concertos were written for a variety of single orchestral instruments but not yet for a solo keyboard. In his youth, Bach made a careful study of examples by Vivaldi and others, transcribing several of them for harpsichord or organ. Each of his Brandenburg concertos, written during his tenure at Cöthen, features a number of diverse solo instruments, but it was in the Fifth that the harpsichord emerged in a dramatic way as the dominant solo instrument. Bach composed a number of other solo concertos at this time, mainly for violin or oboe, but most of them are lost in their original forms.

Several years later, in Leipzig, Bach took charge of the *Collegium Musicum*, which had been founded by Telemann in 1703. Students, professionals, and teachers met regularly at Zimmermann's Coffee House, performing secular concerts featuring a variety of instrumental music. For such occasions Bach transcribed many of his earlier concertos for solo or multiple harpsichords and strings, the solo parts often played by himself or his sons. Thus, the cornerstone was laid for the keyboard concerto as a permanent fixture in the repertoire, in a line that can be traced through Bach's sons to Mozart, Beethoven, and the piano concerto of the 19th century.

The Concerto in F Minor, BWV 1056 is thought to be derived, in its outer movements, from a lost violin concerto in G minor. The key of F minor helps establish an intense character from the start, and with an interesting echo effect the soloist is heard interacting with the orchestra from the very first phrase. The slow movement, a glorious aria for the soloist accompanied by pizzicato strings, was also used by Bach as a sinfonia for oboe in the cantata, *Ich steh mit einem Fuß im Grabe*, BWV 156.

The Concerto in D Minor, BWV 1052 was also originally presumed to be a violin concerto, largely because of its violinist figurations, and has been reconstructed in that form several times. However, Bach scholar Christoph Wolff has raised the possibility of an original version for organ, and in that form parts of it can be found in various cantatas. The first

movement begins with a dramatic unison ritornello statement that contains all the melodic units needed to generate a movement of sweeping virtuosity. In the Adagio, the somber tutti passages and relatively sparse accompaniment give the soloist free reign to sing and spin out an increasingly elaborate ornamentation in the right hand, giving the tiniest hint at what it might have been like to hear Bach improvising on the organ or harpsichord. The final movement is a good example of how Bach could build on Italian concerto models by weaving in his more complex (i.e. German) harmonic schemes and counterpoint without diminishing any of the excitement and drive.

In our time of abundant stylistic diversity, one might pose the question "What would Bach think of the piano?" It would be presumptuous for anyone to answer this; a better course would be to examine the actual facts regarding Bach and the piano. The cradle of the piano was in the workshop of the Florentine Bartolomeo Christofori, who sometime around or before 1700 developed a novel keyboard instrument eventually called gravicembalo col piano e forte, or "harpsichord with soft and loud." By hitting the strings with hammers, rather than plucking them with a quill as in the harpsichord, one could vary the dynamics according to the force applied to the keys. The German organ builder Gottfried Silbermann followed suit with his own version decades later, and this is where Bach comes in.

In the 1730's Silbermann showed his latest instrument to Bach, who had reservations about this prototype. Mechanical improvements were made in subsequent years (maybe with the aid of Bach's suggestions) so that Silbermann's instruments attracted the attention of Frederick the Great, who obtained several examples for his palace at Potsdam. When Bach made his historic visit there in 1747, he played a number of the instruments and had a more favorable impression. He even acted as Silbermann's agent in Leipzig for such instruments. In light of this it has been proposed that the Ricercare from the Musical Offering was the first piece of Bach to be conceived with the sound of the fortepiano in mind. Meanwhile, Bach's son C.P.E. wrote in his Versuch of 1757, "The more recent fortepiano, which is sturdy and well built, has many fine qualities, although its touch must be carefully worked out, a task that is not without its difficulties." C.P.E. Bach stood at the point where the fortepiano began to replace the harpsichord

in solo and chamber music. His late *Concerto doppio* for Harpsichord and Fortepiano (1788) is a curious example of this musical crossroads. Bach's younger son Johann Christian saw the transition from harpsichord to fortepiano music, even providing a bridge to Mozart's works for fortepiano. His sonatas, Op. 5 (1766) were his first to list the fortepiano as an alternative to the harpsichord.

Throughout these musical developments, changes were being made to pianos that resulted in a succession of different styles of instruments. More than a century of technical innovation, material changes, augmentation, and aesthetic adjustments took place between the debut of Silbermann's fortepiano and the appearance of instruments resembling the modern piano. The revival of Bach's music in the early to mid-19th century was championed by pianists such as Mendelssohn and Robert and Clara Schumann, so the tradition of performing Bach's harpsichord music on the modern piano as part of its standard repertoire may be traced to that time. While it may be argued that Bach did not conceive his music on the modern piano, the evidence suggests that neither Bach nor his progeny were anything but open-minded to change.

-Allen Whear

FRIDAY MAIN CONCERT

war and peace - landscapes of the soul

July 22 and 29, 8:00pm Sunset Theater, San Carlos and Ninth, Carmel

Members of the Festival Orchestra Paul Goodwin, conductor

> Ralph Vaughan Williams

> > 1872-1958

Symphony No. 3, "Pastoral"

Molto moderato Lento moderato Moderato pesante

Mark-Anthony Turnage **b.1960**

A Man Descending for Tenor Saxophone and Chamber Orchestra

SOLOIST: Joe Lovano, tenor saxophone

Ralph Vaughan Williams

Symphony No. 3, "Pastoral"

Lento

INTERMISSION

Ludwig van Beethoven 1770-1827

Symphony No. 6 in F Major, Op. 68, "Pastoral" – oder Erinnerung an das Landleben (Remebrance of a country life)

Allegro ma non troppo: Angenehme, heitere Empfindungen, welche bei der Ankunft auf dem Lande im Menschen erwachen. (Awakening of cheerful feelings upon arrival in the countryside)

Andante molto mosso: Szene am Bach (Scene by the brook)

Allegro: Lustiges Zusammensein der Landleute (Merry gathering of country folk)

Allegro: Donner. Sturm (Thunderstorm)

Allegretto: Hirtengesang. Wohltätige, mit Dank an die Gottheit verbundene Gefühle nach dem Sturm (Shepherds' song. Happy and grateful feelings after the storm)

Supertitles by David Gordon

LANDSCAPES OF THE SOUL SPONSORS

Western Digital, William and Nancy Doolittle, Don and Lois Mayol

WAR AND PEACE - LANDSCAPES OF THE SOUL PROGRAM NOTES

RALPH Vaughan Williams' Pastoral Symphony was completed in the aftermath of WWI. His musical language was already well developed, shaped by his immersion in English folksong, revision of the English hymnal, and deep interest in early music. He was also influenced by the French Impressionists and studied orchestration with Ravel. These elements, among others, account for the prevalence of folk tunes, ancient modal scales, and the stacking of parallel harmonies in Vaughan Williams' music—which helped to define English music as a whole in the 20th century.

At the beginning of the war Vaughan Williams had already composed two symphonies and several other works, including the Fantasia on a Theme of Thomas Tallis and The Lark Ascending. Already in his forties but wishing to serve his country, he enlisted in the Royal Army Medical Corps, serving as an ambulance stretcher carrier. His experiences in the war formed the genesis of the Pastoral Symphony. Although Vaughan Williams is known for many pastoral works in a nostalgic vein, this symphony has a different function. Its elegiac and contemplative tone can be interpreted as a reflection on war and peace. As the composer wrote: "...it's not really lambkins frisking at all as most people take for granted...lt's really wartime music-a great deal of it incubated when I used to go up night after night with the ambulance wagon at Ecoivres... and there was a wonderful Corot-like landscape in the sunset." Biographer Michael Kennedy considers the Pastoral Symphony to be Vaughan Williams' "War Requiem."

Three of the four movements are slow, or at most moderate in tempo. The sweeping lyricism and exotic textures of the first movement belie its adherence to sonata form. At the heart of the second movement, over a soft blanket of strings, there is a plaintive trumpet cadenza, which the composer insisted be played without valves so only the natural overtone series is heard. This was inspired by the sound of a bugle Vaughan Williams heard on the battlefield. A recollection of this is played by the horn near the end of the movement, this time in tandem with the clarinet playing the opening theme. The third movement, which the composer described as a "slow dance," functions as a scherzo. It was originally sketched as a scene for Falstaff and the fairies.

[At this point **A Man Descending** by Mark-Anthony Turnage will be played – see notes below.]

The last movement has the feeling of an epilogue, beginning with a solemn, wordless melody in pentatonic mode, sung or played on a clarinet, over a distant drum roll. Later, this line is taken up by the English horn and other instruments, building to a passionate climax in which it is played by all the strings and upper woodwinds in unison. The movement concludes with a haunting return of the opening music, now accompanied by a high violin note, which finally fades like a dying ray of light.

A Man Descending, by British composer Mark-Anthony Turnage, was premiered by saxophonist Joe Lovano and the Scottish Chamber Orchestra in 2004. It was originally conceived as a response to an earlier Vaughan Williams work, A Lark Ascending, for violin and chamber orchestra. Turnage writes: "I always envisaged A Man Descending being played after... A Lark Ascending and being a sort of opposite twin... The violin in the Vaughan Williams depicts the flight of the lark, whereas for me the saxophone has a much more human quality. Just as the soloist reaches up for the sky at the end of A Lark Ascending, so my piece starts in the highest register and then circles lower and lower...It is certainly not in any sense a parody of A Lark Ascending and there is no willful distortion—it is intended as a tribute."

On inserting Turnage's work between movements of the Pastoral Symphony, Paul Goodwin writes: "The Vaughan Williams symphony has a great deal in common with the A Lark Ascending and has similar pastoral lines. The final movement starts with a solo vocalise which can also be played on the clarinet. I therefore thought that it would be very special to put A Man Descending just before this movement, to complement and contrast with the Vaughan Williams symphony. It is of course an experiment in concert programming, but I hope a very interesting one."

The 18th century ideal of the pastoral, as found in painting, literature, and music, is defined by the scholar James Webster as "the view, on the part of sophisticated persons, that country life (or 'Arcadia') is morally superior to the evil city and the artificial court." Haydn, being himself of rustic origin, frequently referred to the country in his music, his final masterpiece *The Seasons* being his ultimate expression of the pastoral. Beethoven, with his urban upbringing and more complicated personality, expressed his love for the countryside a few years later in his **Pastoral Symphony**.

Not bound to an external text like Haydn, he chose a different path—as only Beethoven could—promoting the pastoral ideal within the structures of symphonic form.

The Pastoral Symphony was first performed in Vienna as part of Beethoven's historic marathon concert of December 22, 1808, alongside the Fifth Symphony, Fourth Piano Concerto, Choral Fantasy, and other works. Since it was played first, the Pastoral was initially billed as the Fifth. These sibling symphonies, although written concurrently, show two distinct sides of Beethoven's character. Before hearing the opening of the Sixth Symphony, think of that dramatic and arresting start to the Fifth: its terse, four-note motto developed throughout the movement, and the work's symbolic struggle with destiny culminating in glorious victory. Now savor the opening of the Pastoral: Awakening of cheerful feelings upon arrival in the countryside. With soft dynamics, droning fifths in the bass, and simple harmonies, Beethoven invites us to relax from the outset, as if taking us by the hand and sharing his delight. The bucolic atmosphere is further enhanced by the use of constantly repeating melodic and rhythmic patterns instead of motivic developmentwithout ever feeling monotonous—while fulfilling the architectural requirements of sonata form. Beethoven's avowed intention was "more an expression of feeling than painting," to distinguish this from program music conjuring specific images and events.

Scene by the brook is also in sonata form but one is hardly aware of this. The muted strings, in lazy triplets, create a foundation of flowing, meandering water while broad melodies unfold in an unhurried manner. Although birdcalls have been implied throughout the movement, there is, near the end, a kind of cadenza where Beethoven specifically imitates the nightingale (flute), the quail (oboe), and the cuckoo (clarinet), all perfectly integrated into the structure. It's as if Beethoven, despite claiming not to be interested in "painting," wants to show-perhaps with tongue in cheek-how perfectly he could do it on a whim.

The scherzo, Merry gathering of country folk, is a rustic dance complete with a village band in the trio section. Beethoven seems to poke fun at amateur country musicians: the merry oboe is elbowed out by the clarinet, while the bassoon struggles to play its three bass notes in the right place. Once the horn joins in, all tumble into a heavy contradance, growing ever louder until a trumpet restores order. The whole sequence is repeated until the coda, when ominous rumblings in the bass interrupt the revelry. A storm approaches...

Thunderstorm introduces a raindrop motive in the violins, as the trembling below grows louder and rises chromatically towards F minor. Then full orchestral violence breaks out, augmented by piccolo, trombones and timpani. Beethoven builds on a longstanding tradition of storm music; he surely found a model in Haydn's Seasons. The reliable patterns of nature in previous movements are disrupted here with sudden dynamics and the most dissonant harmonies of the symphony. Gradually the storm subsides, as a miraculous musical rainbow emerges from the oboe, a broad tune derived from the initial raindrop motive. The bagpipe drones return, and Alpine yodeling paves the way for Shepherds' song. Happy and grateful feelings after the storm. The leisurely pace of the earlier movements is restored in this serene rondo, until the coda, where the principal theme builds to what Tovey describes as "a grand solemn tutti, glorious as the fields refreshed by the rain." A muted horn recalls the Alpine melody as the movement comes to a gentle close, and so we must reluctantly return to reality.

-Allen Whear



Mark-Anthony Turnage

A composer of truly international stature, Mark-Anthony Turnage is among the most relevant communicators and creators of today. His orchestral and operatic music is often forthright and confrontational, unafraid to mirror the realities of modern life, yet its energy is exhilarating. With his flair for vivid titles, and his complete absorption of jazz elements into a contemporary classical style, Turnage produces work with a strong appeal to an enquiring, often young audience.

Born in Britain in 1960, Turnage studied with Oliver Knussen and John Lambert,

and later with Gunther Schuller. With the encouragement of Hans Werner Henze, he wrote his first opera for the Munich Biennale festival, Greek, which received a triumphant premiere in 1988. The many ensuing productions worldwide established Turnage's international reputation.

The new century brought Turnage's appointment in 2000 as the BBC Symphony Orchestra's first Associate Composer. Working during the 2004-05 season with the London Philharmonic led to Turnage's appointment as Composer in Residence with the London Philharmonic Orchestra in 2005, extended to 2010. Turnage was appointed Mead Composer in Residence with the Chicago Symphony Orchestra in 2006, also extended to 2010.

Scorched, on Deutsche Grammophon, was nominated for a Grammy. Turnage is Research Fellow in Composition at the Royal College of Music.

Festivals Encores Concert & Culinary Finale!

Saturday, July 30, 8:00 pm Sunset Theater, San Carlos and Ninth, Carmel

Paul Goodwin, conductor
Festival Orchestra, Chorale, Youth Chorus and Soloists

Program to be announced.

The favored tradition continues on closing night when our Festival stars shine one last time! The ever-popular Best of the Fest Concert is now the 2011 Encore Concert and promises to be a stunning two hours of favorite performances from the two weeks of the Festival.

During the Festival, audience members help determine the Encore program. To help decide which works will be performed on July 30, please use the ballots in the Sunset Lobby. Although we cannot guarantee any selection, the Music Director will review the ballots before choosing the program for the evening.

Your ticket includes a delectable "sweet and savory" culinary finale prepared by star chefs of the region served in the glittering Festival Terrace under the stars. Not to be missed!

ENCORE AND CULINARY FINALE SPONSORS

Hesselbein's Jewelers, Ann and Glen Hiner

wednesday afternoon twilight chamber concert intimate bach: sonatas for violin and harpsichord

July 13, 5:00pm Church in the Forest, 3153 Forest Lake Road, Pebble Beach

Johann Sebastian Bach

Sonata for Violin and Harpsichord in A Major, BWV 1015

1685-1750

[dolce]

Allegro

Andante un poco

Presto

Francesco Geminiani

Sonata in B-flat Major for Solo Violin

1687-1762

Adagio

Vivace

Affettuoso

Giga

Johann Christian Bach

Sonata in G Major, Op. 5, No. 3

1735-1782

Allegro

Allegretto

Wolfgang

Sonata for Fortepiano and Violin in A Major, K. 526

Amadeus Mozart

Molto allegro

1756-1791 Andante

Presto

Emlyn Ngai, violin

Yuko Tanaka, harpsichord and fortepiano

INTIMATE BACH: SONATAS FOR VIOLIN & HARPSICHORD SPONSORS

Brigitte Wasserman

INTIMATE BACH: SONATAS FOR VIOLIN AND HARPSICHORD PROGRAM NOTES

SONATA as a musical form during the Baroque period is used to describe a piece of music consisting of several movements that is almost always instrumental and designed to be performed by a small ensemble or a soloist. Arcangelo Corelli is often associated with having established the slow-fast-slow-fast order of movements in his sonata da chiesa, church sonata. The slow first movement is often characterized by free imitation, while the fast second movement is often fugal. The next two movements resemble a sarabande and a gigue.

Johann Sebastian Bach used the Corelli four-movement model for most of his trio and solo sonatas. Bach's contribution to the evolution of the sonata is that he emancipated the harpsichord from its subservient basso continuo role to be an equal partner with the other melody instrument. He wrote these obbligato sonatas for harpsichord with violin, viola da gamba, and flute. It must be noted, however, that these sonatas are still written as trio sonatas with three voices—violin. harpsichord right hand, and harpsichord left hand playing the bass line. Sonata in A Major, BWV 1015 is one of six sonatas for violin and obbligato harpsichord. The through-composed first movement begins in imitative fashion between all three voices immediately creating a three-voice texture. In the ensuing fugal Allegro, the harpsichord is given a basso continuo part for the first five measures while the violin states the subject. Andante un poco is a beautifully composed canon between the violin and the right hand of the harpsichord. Presto is another fugal movement in binary form with three voices.

-Yuko Tanaka

Francesco Saverio Geminiani was an Italian violinist, composer and theoretician. He studied in Rome with Alessandro Scarlatti and Arcangelo Corelli, the latter of whose music heavily influenced Geminiani's own compositions. Indeed, in 1726 Geminiani wrote and published concerto grosso arrangements and ornamented versions of Corelli's Opus 5 violin sonatas. His Art of Playing on the Violin (1751) is inarguably one of the most valuable documents from the 18th century, serving as one of the main sources pertaining to historical string playing from that time period.

Sonata in B-flat Major for violin without bass, though of slightly uncertain provenance, seems to encapsulate Geminiani's style. The opening Adagio features ondeggiando, the waving of the bow over multiple

strings as well as florid embellishments of rhapsodicnature. The ensuing *Vivace*, although not a true fugue, is imitative in texture. The *Affettuoso* offers a dark foray into G minor before the final energetic *Giga* in the home key.

-Emlyn Ngai

JOHANN Christian Bach's Opus 5 sonatas were originally published in London in 1766, reprinted in Paris and Amsterdam, and remained popular for many years. Sonata in G Major, along with two other Opus 5 sonatas, also enjoyed a second lease on life as the keyboard concertos in arrangements by a young Mozart (K. 107 from 1772). While a full-fledged classical sonata in binary sonata form, the lyrical Allegro omits the return of the first theme in the recapitulation. The Allegretto is a theme and variations which displays idiomatic keyboard writing in increasing complexity.

The Bach family's profound impact on Mozart began when Wolfgang was eight years old and he and his family spent 15 months in England. Johann Christian was one of the composers that young Wolfgang met in London who was to have a lifelong influence on Mozart. Mozart also became very familiar with Johann Sebastian's fugues as evidenced by his string arrangements of Bach's fugues composed around 1782-83. Composed in Vienna in 1787, Mozart's Sonata in A Major, K. 526 is the last full-scale sonata written for the fortepiano and the violin. Unlike his earlier sonatas where the violin "accompanied" the fortepiano, the two parts are more integrated as evidenced in elaborate virtuosic interchange between the two instruments.

While the sonatas of J.S. Bach gave equal prominence to the harpsichord and melody instrument, sonatas journeyed through various iterations in the ensuing seventy years with the melody instrument even playing a subservient role to that of the keyboard. But, with Mozart's A Major Sonata, the sonata had finally completed a full cycle with both the violin and fortepiano again featured equally in full partnership.

-Yuko Tanaka

double quartet wonders

July 17, 9:00pm All Saints Church, Dolores and Ninth, Carmel



Johann Georg Albrechtsberger Adagio e Fuga in C Major for Double String Quartet

1736-1809

berger •

Felix Mendelssohn-Bartholdy 1809-1847 Octet in E-flat Major, Op. 20 (Original Version, 1825)

Allegro molto e vivace

Andante

Scherzo: Andante moderato

Molto allegro e vivace

Peter Hanson, Emlyn Ngai, Cynthia Roberts and Cristina Zacharias, *violins* Patrick Jordan and Karina Fox, *violas* Allen Whear and William Skeen, *cellos*

DOUBLE QUARTET WONDERS SPONSORS

Noland, Hamerly, Etienne & Hoss, and David Colburn

DOUBLE QUARTET WONDERS PROGRAM NOTES

JOHANN Georg Albrechtsberger is one of those musicians whose name comes up frequently in the biographies of others, but seldom is heard in his own right. Born in Lower Austria, he was trained as a choirboy and organist, holding several provincial posts before settling in Vienna in 1772. He was already a prolific composer by then, having produced numerous sacred and keyboard works. In 1791 he was appointed assistant organist at St. Stephen's Cathedral, and became Kapellmeister two years later. Mozart admired his organ playing, and Haydn thought well enough of his theory teaching to recommend him to his disgruntled young student Beethoven. Albrechtsberger made a specialty of the fugue and wrote some 240 of them for keyboard and other instruments. He thoroughly absorbed the traditions of the past, particularly the work of his predecessor Fux, but managed to successfully combine his skill in the learned art of counterpoint with the galant style prevalent in Vienna. Although he wrote numerous string quartets, he experimented with many different instrumental combinations, including works for viola d'amore and a series of concertinos for Jew's harp. (I recommend listening to the latter if you need cheering up some day.) Albrechstberger's Adagio e Fuga for Double String Quartet is in the Viennese classical style, and places the two string groups apart so they can engage in charming musical repartee.

By a strange coincidence, Felix Mendelssohn was born just a month before Albrechtsberger's death. In early 1825 the Mendelssohn family moved into a spacious if slightly run down mansion in Berlin. Attached to the main house were courtyards, enclosed gardens, stables and a summerhouse. Abraham and Leah Mendelssohn, with the aid of the best tutors available, schooled their four children in music, art, literature, languages, and athletics. The children thrived in this enclosed world of fantasy, producing their own plays and operas in the summer house, throwing masked balls, publishing their own newspaper, and performing musical soirees assisted by invited professionals. A steady stream of leading intellectuals, writers, and musicians were entertained in the Mendelssohn home.

Felix wrote keyboard and chamber music, short operas, and symphonies for strings. In October of that year, at the age of 16, he completed his **Octet**, an achievement considered miraculous, not just because of its technical precocity, but because of the fully formed, individual style it announced to the world. Not even Mozart, much celebrated as a prodigy, had such a clearly defined style at the same age. The work is dedicated to Eduard Reitz, who was Felix's violin teacher and whose gift of a copy of Bach's **St. Matthew Passion** inspired its revival.

First performed in October, 1825, the Octet was not published until seven years later, alongside an alternate version for piano, four-hands. We will use sixteen hands in this evening's performance! Mendelssohn was fastidious in preparing his works for publication, often reluctant to hand over his manuscripts to engravers. He made numerous revisions and cuts to the original score before releasing the music that is so iconic today. Tonight's performance will be a return to Mendelssohn's original conception, made possible by an autograph copy now preserved in the Library of Congress. If the Octet is very familiar to you, you will notice substantial differences—phrases extended, new material, etc.—like viewing a different "cut" of a favorite movie.

The first movement begins with a sweeping theme of arpeggios by the principal violin, propelled by syncopations and tremolos in a layered orchestral texture. The second theme is relatively placid, devised from a short, rising scale. The movement follows classical sonata form, but with many original touches. For example, at the quietest point in the movement, the fourth violin introduces a syncopated dominant pedal, creating a "light at the end of the tunnel" moment. One by one, the others join in, adding commentary and gathering force until the whole ensemble is playing brilliant scales fortissimo, sweeping decisively into the recapitulation.

The Andante contrasts a serene, sicilienne-like theme with more dramatic material in C minor. Towards the end, the palpitating triplets create a mysterious mood, preparing us for the fantasy world of the Scherzo. This is the movement least changed from the original version. Anticipating the scurrying, gossamer

continued...

music in his Overture to A Midsummer Night's

Dream, Mendelssohn was here inspired by Goethe's

Walpurgisnacht, as he explained to his sister Fanny:
the whole piece is to be played staccato and pianissimo,
the tremolandos coming in now and then, the trills passing
away with the quickness of lightening; everything new and
strange, and at the same time most insinuating and pleasing,
one feels so near the world of spirits, carried away in the air,
half inclined to snatch up a broomstick and follow the aerial
procession. At the end the first violin takes flight, light as a
feather, and all has vanished.

In the Presto finale, Mendelssohn flexes his contrapuntal muscles, combining fugal writing and sonata form. (Albrechtsberger would have approved!) There is nothing academic-sounding, however, about this joyful tour de force. There are formal nods to Mozart's Jupiter and Beethoven's Fifth Symphonies, all breathlessly combined with youthful energy. Part of Handel's Hallelujah chorus ("And He shall reign...") is treated as the main theme and then a subject in a double fugue. Later, the scherzo theme re-appears, as if for a final bow, before the exhilarating conclusion.

-Allen Whear

MORNING CHAMBER CONCERT

bach on the organ

July 18 and July 25, 11:00am Carmel Mission Basilica, Rio Road, Carmel



Organ Recital of Works by J.S. Bach

J.S. Bach

Prelude & Fugue in D Minor, BWV 539 "Fiddle"

Chorale Partita: Ach, was soll ich Sünder Machen, BWV 770

Chorales from Das Orgelbüchlein for Pentecost

Komm, Gott, Schöpfer, Heiliger Geist, BWV 631 Herr Jesu Christ, dich zu uns wend, BWV 632 Liebster Jesu, wir sind hier, BWV 633 Liebster Jesu, wir sind hier, BWV 634

Fugue in B Minor (after Corelli), BWV 579

Chorales from Das Orgelbüchlein for after Trinity

Dies sind die heilgen zehn Gebot, BWV 635 Vater unser im Himmelreich, BWV 636 Durch Adams Fall ist ganz verderbt, BWV 637 Es ist das Heil uns kommen her, BWV 638 Alle Menschen müssen sterben, BWV 643 Ach wie nichtig, ach wie flüchtig, BWV 644

Fantasia & Fugue in G Minor, BWV 542

Andrew Arthur, organ

BACH ON THE ORGAN SPONSORS

Wells Fargo, Denise Foderaro and Frank Quattrone

BACH ON THE ORGAN PROGRAM NOTES

THE Prelude and Fugue in D Minor, BWV 539, occupies a special place among Bach's organ works. The fugue is essentially a transcription of the second movement of the first solo violin sonata, BWV 1001. transposed from G minor. This sonata was written at Cöthen and the organ version is either from the same period or from some years later at Leipzig. With a theme lasting only a single bar, the fugue has an irresistible Italianate rhythmic energy. The modest little prelude for manuals almost has the character of the slow section of an English organ voluntary and is the only piece written exclusively for manuals among Bach's major organ works. It is, however, a highly expressive piece filled with rich harmonies and tension-filled delays and one might think that Bach had chosen this small form of prelude to point out its partnering fugue's vitality.

Aside from the momentous Passacaglia, BWV 582, I.S. Bach wrote five other sets of variations for the organ (BWV 766-770) all of whose themes are those of Lutheran chorale melodies. Bach retained the Italian term for these chorale variations and, according to the surviving copies, described them as partite diverse, without, however, consciously evoking the Italian tradition. The individual movements within each multimovement work are headed either Partita or Variatio and numbered consecutively. They all open with a typically strong harmonisation of the chorale melody and are followed by a 'suite' of movements exemplifying different figurative models, many of which suggest influence from the earlier North German organistcomposer Georg Böhm (whose 350th Anniversary is celebrated during the course of this year). The Partite diversa sopra "Ach, was soll ich Sünder machen", BWV 770 are based upon a secular melody dating from 1653, but which acquired sacred associations when set to Johann Flittner's words in 1661.



Little Organ book, wherein the incipient organist is given instruction in the various ways of working out a chorale, and also practice in the use of the pedals, which are treated in the chorales therein as entirely obbligato. To the highest God to praise him, and to my neighbour for his self-instruction. Composed by Johann Sebastian Bach, at present Capellmeister to the Serene Reigning Prince of Anhalt-Cöthen"

Such is the (translated) wording on the title-page of one of Bach's most famous collection of organ pieces - the **Orgelbüchlein**. Its original purpose (if not purely

didactic) was presumably to fulfill a liturgical function the chorales being set out in a sequence resembling that of a hymnbook, covering first the church's calendar from Advent to Trinity and then aspects of the Christian life. The Bach scholar Malcolm Boyd points out that the name "Little Organ Book" seems a somewhat modest title "for a volume intended to contain at least 164 pieces (Bach entered the titles of all the chorales in advance and left pages blank for their inclusion) and which, as it has come down to us, includes 46 complete chorale settings." Perhaps the significance of the title lies in the fact that "the pieces themselves are modest in dimension (most are less than 20 bars in length) or even simply because the book into which Bach copied them measures only 15.5cm x 19cm!" Whatever the case, the level of imagination and craftsmanship employed throughout this brilliant collection displays the workings of a composer intent on communicating the affekt of the text for each and every chorale. It is no wonder that the famous organist and scholar Albert Schweitzer thought of Bach as a "musician-poet".

Like Buxehude and Bruhns before him, Bach also worked the double theme of Corelli's fourth Sonata da chiesa, Op. 3 (originally composed for two violins and continuo) for organ (BWV 579). Bach builds extensively upon the original material, spinning the movement out to 102 bars (compared to the original 29) and gives it a completely new, more reflective character. With its four-voice stretto shortly before the conclusion, Bach surpasses Corelli by far, and whilst the fugue dates from the composer's early years in Weimar, it heralds the great contrapuntalist's mature years.

The Fantasia and Fugue in G Minor, although most often performed today as a complete bi-partite composition, originated as two separate works, joined together only after Bach's death in later copies. The Fantasia is undeniably one of the greatest creations in all organ literature and a unique culmination of the stylus phantasticus tradition. From the anguished exclamations of the opening chords, its overwhelming harmonic tension calls to mind the opening Chorus of the Johannes-Passion, written in the same key. The magnificent G minor fugue is perhaps one of Bach's best-loved organ works, the combination of its characterful perpetuum mobile subject (highly reminiscent of a Dutch folk song published in 1700) together with Bach's harmonically rich, expressive counterpoint proving a winning combination.

-Andrew Arthur

the london bach

July 18 and 25, 2:30pm All Saints Church, Dolores and Ninth, Carmel



Johann Sebastian Bach Partic

Partia in B-flat Major, BWV 825

1685-1750

Praeludium
Allemande
Corrente
Sarabande
Menuet I and II

Gigue

Carl Friedrich Abel

Trio Sonata in C Major, Op. 2, No. 1

1723-1787

Allegro moderato Tempo di minuetto

Johann Christian Bach

Sonata for Fortepiano and Violin in B-flat Major, Op. 10, No. 1

1735-1782

Allegro assai

J.C. Bach

Three Songs

The Broom of Cowdenknows Come Colin, Pride of Rural Swains

Lochaber

J.C. Bach

Fortepiano Concerto in E-flat Major, Op. 7, No. 5

Allegro di molto Andante

Allegro

Laura Heimes, soprano Johanna Novom and Joseph Tan, violins Timothy Roberts, cello Yuko Tanaka, harpsichord and fortepiano

THE LONDON BACH SPONSORS

Dr. and Mrs. James Fraser

THE LONDON BACH PROGRAM NOTES

LONDON in the second half of the 18th century was a vibrant musical hub. Musicians from all over the Continent, particularly from Germany, arrived every day to make a name for themselves. The ever-growing affluent middle class was eager to attend concerts, learn skills on musical instruments, and purchase printed music that, for the first time in history, was available and affordable to regular folks. Soon after their arrival in bourgeoning London, Carl Friedrich Abel and Johann Christian Bach quickly achieved success by being appointed chamber musicians to Queen Charlotte and becoming directors/composers/ performers of one of the premier orchestral subscription concert series in London between 1765 and 1781. The concerts were held in the Hanover Square Rooms, where King George III himself is known to have attended frequently with Queen Charlotte. The convention was that the Ladies were given black tickets, while the Gentlemen were given red tickets.

Not only did Abel and Bach compose the symphonies, concertos, quartets, and trios but they also directed the concerts and hired all the musicians. Bach also composed vocal music, both chamber and operatic. Being virtuoso performers in their own right, Abel, a celebrated viola da gamba player, and Bach, a virtuoso fortepiano, harpsichord, and organ player, both performed on their series as featured soloists. One noted concert patron described the concert in his diary: "In all about 22 musicians; this concert is reckoned the best in the world, everything executed with the greatest taste and exactness; a very fine room 115 feet long 40 broad; it was almost full, everybody Dressed; very elegantly painted; between the acts they go in another room underneath where you have tea; it is by subscription; it begins at 8 and ends at 10 everything is elegant."

Johann Sebastian Bach's **Partita in B-flat Major**, **BWV 825** was first published in 1726. The sweet and elegant *Praeludium* is much smaller in scope than the other preludial movements from the Partitas. The very brilliant Italian *Gigue* is a *pièce-croisée*, a piece requiring hand-crossing.

Trio Sonata in C Major by Carl Friedrich Abel is dainty and genial, characteristics which best describe Abel's music. This two-movement sonata is no exception. The obbligato fortepiano part has a dialog with the more equal violin part while the cello doubles the fortepiano's bass line.

While Johann Christian Bach composed music that was completely different in style from that of his father, it is interesting that he successfully borrowed the opening theme from the *Praeludium* in B-flat major and adapted it well to his **Sonata in B-flat Major** for fortepiano and violin. Unlike Abel's sonata, Bach's has neither a cello part nor a violin part that equals the right hand of the fortepiano. This new style of "accompanied" fortepiano sonatas was the trend during the early days of the classical period.

Arrangements of Scottish songs were especially popular in London during the second half of the 18th century. Abel and Bach often included these Scottish songs in their concerts. Both *The Broom of Cowdenknows* and *Lochaber* are simple and melancholy. Come Colin, Pride of Rural Swains on the other hand is one of Bach's Vauxhall Garden songs, but this song too has the popular folk character that became a hallmark of the English compositional style.

Bach's Fortepiano Concerto, first published in 1770 and dedicated to Queen Charlotte, has a simple orchestra of two violins and a cello, carefully crafted so the delicate sound of the fortepiano is not overpowered. While the original title page indicates that the Opus 7 concertos are composed for a harpsichord or a fortepiano, they are more idiomatically written for a fortepiano.

-Yuko Tanaka

TUESDAY AFTERNOON CHAMBER CONCERT

the food of love: music from shakespeare's england

July 19 and 26, 1:00pm Sunset Theater Foyer, San Carlos and Ninth, Carmel

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Robert Johnson c.1583-1633 Hark, hark, the Lark at Heaven's Gate sings

R. Johnson

Shakepeare's Lutenist: Robert Johnson and theatre music at Blackfriars

Fathom Five

Where the Bee Sucks

Almain

As I walked forth Care charming Sleep

Fools & Clowns

Thomas Morely 1557-1602 O Mistress mine

Anonymous

Kemp's Gig

John Dowland

1563-1626

Tarleton's Resurrection

Robert Jones

1577-1617

Farewell dear Heart

William Cornish

d. 1523

Ah Robin

Anonymous

Jolly Robin (Folger MS)

Thomas Ravenscroft

c.1582-1635

Hold thy Peace, thou Knave

T. Morley

It was a Lover and his Lass

THE FOOD OF LOVE SPONSORS

The Wild Plum Café, John and Jane Buffington

Orpheus with his Lute

J. Dowland

Prelude, Lachrimae, Fantasy In Darkness, let me dwell Time stands still Can she excuse my wrongs

Madrigals

John Wilbye 1574-1638 Draw on sweet Night

T. Morley

Fyre

Orlando Gibbons 1583-1625 The Silver Swan

Anonymous

An old Song 'twas, but it expressed her Fortune

Willow, willow, willow

The Bride's Good-morrow

A most pleasant Ballad of patient Grissel

A Long Time ago, the World began... But that's all one, our Play is done...

Anonymous

Sellinger's Round or the Beginning of the World

When that I was a little tiny boy

J. Dowland

Now, O now, I needs must part

Laura Heimes and Linda Lee Jones, soprano Alyson Harvey, mezzo-soprano Andrew Megill and Steven Caldicott Wilson, tenors Charles Wesley Evans, baritone Daniel Swenberg, Renaissance lute

THE FOOD OF LOVE: MUSIC FROM SHAKESPEARE'S ENGLAND PROGRAM NOTES



If music be the food of love, play on;

Give me excess of it, that, surfeiting,

The appetite may sicken, and so die.

That strain again! it had a dying fall:

O, it came o'er my ear like the sweet sound,

That breathes upon a bank of violets,

Stealing and giving odour! Enough; no more

'Tis not as sweet now, as it was before."

- Duke Orsino from Twelfth Night

WE can hardly offer "excess" within the time constraints of a Foyer recital, but we hope our tasting menu of music from Shakespeare's world might whet your appetite. Today's sampling offers a view of the many ways Shakespeare incorporated music into his plays, as well as a glimpse into the wider world of Elizabethan and Jacobean music.

Music, in the plays of Shakespeare, is pervasive, yet ephemeral. There are a dozen or so songs that survive: set pieces of great beauty. More often, he references, quotes, puns off the popular songs of his day. Titles and phrases are scattered throughout the plays. These references usually don't resonate with modern audiences, but, in his day, everyone knew the texts and contexts he was referencing. By dropping a name or verse fragment, he could set up a mood, create dramatic irony, or get a laugh. Music could also move the action of a play forward: music of seduction, healing, incantations and supernatural events. Yet, for all of Shakespeare's reliance on music, not much survives, certainly not "excess of it."

Live music would be difficult and sometimes inaudible in outdoor theaters like the Globe. After 1610, when Shakespeare starts producing plays with the King's Men in the indoor theater at Blackfriars, his use of live music and songs increased. Robert Johnson, employed by the King's Men at Blackfriars, composed many a dramatic song. He wrote for Shakespeare's last three plays and continued at the theater with Beaumont and Fletcher and Ben Johnson.

Fools and clowns follow: Kemp, Armin, and Tarleton. No sampling of the English Golden Age would be complete without John Dowland, the Orpheus of his day. From his most famous lute songs and lute solos, we move to the English madrigal, a wildly popular adaptation of the Italian vocal genre, albeit short-lived. We return to Shakespeare's plays for examples from The Taming of the Shrew and Othello. Our meal comes to an end with Twelfth Night and one more song from Dowland.

-Daniel Swenberg

solo spotlight

July 19 and 26, 2:30pm All Saints Church, Dolores and Ninth, Carmel



Johann Sebastian Bach

Sonata for Flute and Continuo in E Major, BWV 1035

1685-1750

Adagio ma non tanto

Allegro

Siciliano

Allegro assai

J.S. Bach

Toccata in D Minor for Solo Harpsichord, BWV 913

George Frideric Handel

Trio Sonata in G Minor, Op. 2, No. 6, HWV 391

1685-1757

Larghetto

Allegro

Adagio

Allegro

J.S. Bach :

Cantata Ich armer Mensch, ich Sündenknecht, BWV 55

Aria: Ich armer Mensch, ich Sündenknecht (I, wretched man, I slave to sin)

Recitativo: Ich habe wider Gott gehandelt (I have acted against God)

Aria: Erbarme dich! (Have mercy!)

Recitativo: Erbarme dich! (Have mercy!)

Chorale: Bin ich gleich von dir gewichen (Though I now from Thee have fallen)

Rufus Müller, tenor

Robin Peery, flute

Roger Cole, oboe d'amore

Cristina Zacharias and Marika Holmqvist, violins

Meg Eldridge, viola

Margaret Jordan-Gay, cello

Derek Weller, double bass

Andrew Arthur, harpsichord and organ

SOLO SPOTLIGHT SPONSORS

John and Marcia Price Family Foundation

SOLO SPOTLIGHT PROGRAM NOTES

THE transverse flute was particularly popular in Germany in the 18th century, and throughout his life Bach had access to accomplished players, the fruits of which can be found throughout his works, sacred and secular alike. Among Bach's authenticated sonatas for flute and continuo, BWV 1035 is the latest, written in 1741 and possibly intended for Michael Gabriel Fredersdorf, a flutist and valet in Frederick the Great's court. Within the traditional sonata de chiesa pattern, the fast movements lean towards the newer galant style, while the opening Adagio is generously adorned with ornamentation and rich harmony. The Siciliano's 6/8 meter and pastoral feeling, typical features of such movements, provide the framework for a canonic dialogue between flute and continuo.

Bach's toccatas for solo harpsichord are products of his youth, likely composed before 1712. It is worth noting that he preserved and revised the Toccata in D Minor, BWV 913, and it was the first to be published, albeit posthumously. A notation in the manuscript, In honorem delictissimi fratris Joh. Christ. Bach, Ohrdruffiensis, implies a dedication to Sebastian's eldest brother Johann Christoph, organist at Ohrdruf and his first keyboard teacher. Manualiter toccatas (hands only) are distinct from the organ toccatas because they lack a pedal part. BWV 913 is in four parts, alternating free-form fantasia style sections with fugues. The final fugue is unusual for introducing the subject and counter-subject simultaneously.

Bach's only solo cantata for tenor, *Ich armer Mensch*, *ich Sündenknecht*, BWV 55 was composed for the 22nd Sunday after Trinity and first performed on November 21, 1726 in Leipzig. The text is by an unknown librettist, except for the chorale, which was from a well-known work by Johann Rist from 1642. There is some evidence that only the first two movements were newly composed at that time. The second aria and recitative were probably transcribed from an earlier *Passion* written in Weimar, and the final chorale was from yet another source. Even if this is true, the text and sustained mood create a unified and effective work.

The Gospel reading which would have been heard on the same Sunday as this cantata is from Matthew 18:23-35, the Parable of the Unmerciful Servant. In this, the theme is of guilt and forgiveness between master and servant; in the cantata, it is man's anguished guilt

from sin and his begging for God's forgiveness that are depicted dramatically. In the opening aria, the tenor is in its highest range, leaping to dissonant notes in expressions of pain. In the instrumental ritornello, the melody, first played by the wind instruments, is answered by a trembling figure in the strings.

In the second aria, Erbarme dich!, the tenor is accompanied by the flute in a florid obbligato line seemingly unable to become harmonically stable and calm. The beseeching tone and tears (Tränen) of the text are further magnified by the leaps of a minor sixth in the vocal part. Bach set a similar text a year later in the St. Matthew Passion with an unforgettable alto and violin obbligato aria. In the final accompanied recitative, relief is in sight as the text takes a more positive tone and the music moves towards the major mode. The strings cradle the voice with sustained notes, moving calmly towards the comforting final line: So nimmt mich Gott zu Gnaden wieder an (God will, once more, receive me with His blessing). The concluding chorale offers further consolation, phrased simply and in the major mode, lacking the harmonic ambiguities and coded messages of Passion chorales.

-Allen Whear

WEDNESDAY AFTERNOON CHAMBER CONCERT

low down vivaldi - double reed & cello virtuosity

July 20 and 27, 2:30pm All Saints Church, Dolores and Ninth, Carmel

Music of Antonio Vivaldi (1678-1741)

Concerto for Cello and Bassoon in E Minor, RV 409

Adagio-allegro alternatim

Allegro-adagio-allegro-adagio

Allegro

Concerto for Bassoon in D Minor, RV 181

Allegro

Larghetto

Allegro molto

Concerto Ripieno for Strings in C Major, RV 115

Allegro

Adagio

Allegro

Sonata for Cello in B-flat Major, RV 46

Largo

Allegro

Largo

Allegro

Concerto for Strings in G Minor, RV 156

Allegro

Adagio

Allegro

Concerto for Bassoon in E Minor, RV 484

Allegro poco

Andante

Allegro

Dominic Teresi, bassoon
William Skeen, cello
Evan Few and Edwin Huizinga, violins
Sarah Darling, viola
Daniel Swenberg, theorbo
Yuko Tanaka, harpsichord

LOW DOWN VIVALDI SPONSORS

Bob and Leslie Mulford



LOW DOWN VIVALDI – DOUBLE REED AND CELLO VIRTUOSITY PROGRAM NOTES

TODAY'S concert celebrates a less familiar side of a very familiar composer. Antonio Vivaldi is best known for his concertos – he wrote over 500 of them, the vast majority for the instrument he played so brilliantly himself, the violin. What is less commonly known is that Vivaldi's next most well represented instrument in the genre is the bassoon, with no fewer than 39 concertos devoted to it. Third in line comes the cello with 28 concertos. Clearly Vivaldi had an affinity for these deep voices and their ability to express both the exuberant and melancholic aspects of his music.

It is notable that, for most of his career, Vivaldi worked for the Ospedale della Pietà in Venice, a female orphanage that doubled as a remarkable conservatory, offering highly accomplished and lauded performances; travelers came from far and wide to hear them. Vivaldi served as a teacher and composer for these orphanmusicians, both girls and women (some stayed for their entire lives); he was likely influenced by their challenging life-circumstances and sensitive capabilities. A large body of repertoire was commissioned by the Pietà, including regular commissions of virtuosic concertos. Vivaldi also wrote many works outside the Pietà, including in the field of opera where his flair for dramatic expression was well-appreciated.

Our program today opens with a dramatic concerto of cousins, Vivaldi's Concerto for Cello and Bassoon, RV 409. In the opening movement, a somber dialog between the instruments is unperturbed by rigorous string interjections. The roles reverse in the second movement with the cello actively chatting to bassoon accompaniment while the strings attempt to calm. A lively dance closes, with the cello offering virtuosic display.

Vivaldi's concerti for solo bassoon were composed during his height as a mature composer, from the 1720s to 1741, and are among the most well developed of his works in the genre. The Concerto for Bassoon in D Minor, RV 481 opens with a dramatic string introduction punctuated by brief interjections by the bassoon, an unusual feature in a Vivaldian opening ritornello. The bassoon sings in its first extended solo passage, a descending theme grippingly stretched out, gradually building in intensity as it leads back to the ritornello. Subsequent solo episodes introduce rapid triplet figuration and explore the contrasts between

the tenor and bass registers of the solo instrument. The second movement shares a poignant aria, initially gentle and then becoming more impassioned. Finally, the piece closes with an exciting romp and technical display for bassoon and strings.

The string concertos heard today are both vivacious and virtuosic works, offering the violins an opportunity to shine. The energetic and frolicking outer two movements of the Concerto Ripieno in C Major, RV 115 contrast dramatically with the calm, static beauty of the central movement. The Concerto in G Minor, RV 156 opens with a playful and engaging opening melody composed over a ground bass. This is followed by a sweet and tuneful middle movement and an elegant and lively closing. Both works demand a considerably high degree of skill and sensitivity.

Vivaldi was also the Baroque era's most prolific composer for the cello. In addition to the impressive corpus of solo concertos, he also left us with nine cello sonatas, intimate works of great expressivity. The **Sonata in B-flat Major**, **RV 46** is written in the standard four-movement sonata da chiesa form, which sets it apart from the concertos making up the rest of today's program. The style is more austere and reserved and lends itself to the exploration of counterpoint and simple lyricism eschewing the more drastic contrasts and driving rhythms found in his concertos.

The program closes with Vivaldi's Concerto in E
Minor, RV 484 for bassoon and strings. In the opening
movement, the violins introduce an elegant melody
which is later taken up by the bassoon. The bassoon
initially offers its own introduction of a unifying motive,
conjuring the image of a spinning wheel. Both ideas are
developed and wound together as the movement works
itself out. In the second movement, the strings play
the opening and closing ritornello, but are silent as the
bassoon, with only continuo accompaniment, shares a
particularly eloquent song. A lively and virtuosic finale
follows.

- Dominic Teresi

twilight trios of the baroque

July 20, 5:00pm Church in the Forest, 3153 Forest Lake Road, Pebble Beach

George Frideric Handel

1685-1759

Trio Sonata in G Minor, Op. 2, No. 2, HWV 387

759 Andante

Allegro

Largo

Allegro

Henry Purcell

1658-1695

Fantazia in D Major: Three parts upon a ground, Z. 731

Johann Sebastian Bach

Sonata No.1 in C Major, BWV 1037 Adagio

1685-1750

Alla breve

Largo

Gigue

Antonio Vivaldi

1678-1741

Trio Sonata in D Minor, Op. 1, "La Folia", RV 63

Peter Hanson, Patricia Ahern and Gabrielle Wunsch, violins Margaret Jordan-Gay, cello Daniel Swenberg, archlute

TWILIGHT TRIOS OF THE BAROQUE SPONSORS

John and Pamela Goode

TWILIGHT TRIOS OF THE BAROQUE PROGRAM NOTES

THE trio sonata was the most popular form of instrumental chamber music in the Baroque era. Its origins can be found, like so many great ideas, in Italy. Trio refers to the number of parts, rather than the number of performers, the most common configuration being two treble instruments and a bass line collaboratively performed by any number of players.

Handel's instrumental music is difficult to arrange chronologically since published sets of his works tended to be gathered from multiple sources and sometimes included works of dubious authenticity. The Trio Sonata in G Minor enjoys the status of being Handel's earliest surviving composition. The manuscript copy in the possession of Charles Jennens, Handel's librettist, contained the notation "Compos'd at the Age of 14." This would place it in 1699, when Handel was still in Halle, Germany, but already shows a beautifully polished example of the Italian church sonata style.

Considered the greatest English composer before the 20th century, Henry Purcell's short life spanned the dwindling of the musical fashions of the late Renaissance, the re-emergence of music theater and nascent opera during the Restoration, and the synthesis of French baroque and Italian sonata styles with English vocal and instrumental traditions. Despite wars, fire, plagues-both physical and political-and other upheavals Purcell survived to produce a large body of music consistent in both quality and inspiration. In his chamber music, Purcell gradually adhered to the inexorable influence of the Italian style, but somehow retained an English flavor. Three Parts Upon a Ground, sometimes called Fantazia, dates from ground 1680. It is in fact a chaconne, with a repeated bass patternsimilar to that of Pachelbel's Kanon-but moving in triple meter. Although the bass travels at the same pace throughout, the three "parts" develop their rhythm continuously, flirting with harmonic ambiguities along the way. As Percy Grainger once commented on Purcell's fantasias:



[they] abound in discords, strange but lovely to the modern ear, that arise from the simultaneous sounding of major and minor forms of the same interval...These compositions may be regarded as standing supreme in their emotional intensity." Johann Gottlieb Goldberg (1727-56) was an outstanding harpsichordist in the service of Count Keyserlingk in Dresden. As the story goes, according to the biographer Forkel, Bach composed his magnificent air with variations for the entertainment of Keyserlingk, played by Goldberg, thus anointing the "Goldberg Variations." Goldberg was also a composer of some accomplishment, since his **Trio Sonata in C Major** bore scrutiny well enough to be falsely attributed to Bach in the nineteenth century. While giving Goldberg his due credit, we have listed this charming work as by Bach(?) as a compliment to its true author.

The folia's exact origins are the subject of much debate, but musical forms can be traced to the late 16th century in Portugal. Its name, signifying madness or empty-headedness, suggests an atmosphere of reckless abandon in early performances. Musically, it can be described as a template for improvisation, with a repeated ground bass (in the key of D minor, this pattern is D-A-D-C-F-C-D-A) and a melody in triple time with a sustained second beat. With this basic but memorable foundation, endless variations are possible. Lully wrote a definitive folia (called Folies d'Espagne in France) in 1672 that established the template for composers from Italy to England to follow suit. Following Lully, the most famous examples are by Corelli (1700) and Marais (1701). Corelli's setting was for violin solo and continuo. Vivaldi created his own version in 1705 as the closing trio sonata in his Opus 1, simultaneously paying homage to Corelli and presenting his own musical resume to the world.

-Allen Whear

THURSDAY AFTERNOON CHAMBER CONCERT autumnal brahms

July 21 and 28, 2:30pm Church of the Wayfarer, Lincoln and Seventh, Carmel



Bernhard Henrik Crusell: Clarinet Quartet No.2 in C Minor, Op. 4

1775-1838

Allegro molto agitato

Menuetto-Trio

Pastorale: Un poco allegretto

Rondo: Allegro

Johannes Brahms

Clarinet Quintet in B Minor, Op. 115

1833-1897

Allegro Adagio

Andantino-Presto non assai, ma con sentimento

Con moto

Ginger Kroft, clarinet Emlyn Ngai and Naomi Guy, violins Karina Fox, viola Timothy Roberts, cello

AUTUMNAL BRAHMS SPONSORS

Shirley and Hersch Loomis

AUTUMNAL BRAHMS PROGRAM NOTES

FOR centuries, most of the great works for clarinet have come about because of a great composer's relationship with a particular player. Consider Mozart and Anton Stadler, Weber and Heinrich Bärmann, and more recently Copland and Benny Goodman. In the case of Bernhard Henrik Crusell, however, the composer was himself an outstanding clarinetist.

Crusell was born in Finland and had his first musical experiences there with military bands. In 1791 he was transferred to Stockholm, where he soon became the principal clarinetist in the Royal Court Orchestra, serving in this capacity for forty years. He composed not only important solo works for his own instrument. but chamber music, a successful opera and numerous vocal pieces as well. A noted linguist, he was awarded for providing the first Swedish translations of popular Mozart operas. While maintaining his position in Stockholm, Crusell travelled to Germany and Paris for study, keeping abreast of the latest developments in clarinet technique, such as adopting the new 11key Grenser instrument and changing from playing with the reed turned upwards to downwards. He studied composition with Abbé Vogler and Gossec, among others. His compositional style is rooted in Viennese classicism but shows the influence of early German romantics such as Weber and Spohr. Crusell's reputation as a soloist was unsurpassed in his time; contemporary reviews are unanimous in their praise, especially for his tone. Regarded chiefly for his contribution to the clarinet repertoire, Crusell is also considered the most important Finnish composer before Sibelius.

Despite Crusell's perspective as a virtuoso clarinetist, the other instruments are not neglected in his chamber music. The **Quartet in C Minor**, published in 1804, has a Beethovenian architectural sturdiness, a balanced approach to the lyrical and technical elements, and a wealth of textural variety. In the *Pastoral* a lilting, folklike melody creates an idyllic atmosphere.

Crusell's work came about at the dawn of the romantic clarinet, while Brahms' was conceived in its twilight. In December, 1890 Brahms wrote to his publisher Simrock, "With this scrap bid farewell to notes of mine—because it really is time to stop." He was referring to his **String Quintet, Op. 111**, which he expected to be his last large-scale work. That is, until he heard the clarinetist

Richard Mühlfeld (1856-1907), a principal player in the Meiningen court orchestra, in a performance of a Weber concerto. "It is impossible to play the clarinet better than Herr Mühlfeld does" wrote Brahms, who was inspired to take up his pen again and compose a handful of late masterpieces featuring the clarinet. That summer, Brahms finished the **Quintet in B Minor**, which was premiered by Mühlfeld and the Joachim Quartet in December, 1891.

The melancholy, bittersweet character and the shaded tonal hues of the quintet, as well as its role in the final flourishing of Brahms' creativity account for its characterization as "autumnal." In the first movement Brahms introduces motives that are related to all others in the work, and sonata form is used as a basis for many subtle innovations, but this masterful technique is secondary to the quintet's emotional impact. The Adagio is in ternary form: tender, songlike sections frame an agitated middle episode of virtuosic clarinet meanderings in gypsy style, accompanied by strings trembling in the manner of a cimbalom. The Andantino fills the role of the scherzo, but in a relatively subdued, intermezzo character. The finale (Con moto) is-like Mozart's equivalent work of a century before-a theme with five variations. The work reaches its conclusion with a wistful reminiscence of the first movement's opening theme, so seamlessly integrated that its arrival seems inevitable.

-Allen Whear

daniel taylor and friends

July 21, 5:00pm San Carlos Cathedral, 500 Church Street, Monterey

Music of George Frideric Handel (1685-1759)

Trio Sonata G Minor, Op. 5, No. 5, HWV 400
Larghetto
A tempo giusto

Dove sei, amato bene? from Rodelinda, HWV 19

Trio Sonata in E Minor, Op. 5, No.3, HWV 398 Andante larghetto

Cara sposa from Rinaldo, HWV 7

Trio Sonata in G Major, Op. 5, No. 4, HWV 399

Passacaille

L'empio, sleale, indegno from Giulio Cesare in Egitto, HWV 17

Daniel Taylor, countertenor Cynthia Roberts and Patricia Ahern, violins Patrick Jordan, viola Allen Whear, cello Andrew Arthur, harpsichord

DANIEL TAYLOR & FRIENDS SPONSORS

Carmel Valley Manor, Cannery Row Company, Gerald and Dorothy Williams

DANIEL TAYLOR AND FRIENDS PROGRAM NOTES

BAROQUE operas encompass every amorous emotion: from tenderness, ardent protestation and rapturous joy, to fear of loss, anguish and mournful farewell. The universal theme of love is expressed with dramatic intensity and deeply felt introspection by using an infinite variety of forms, textures and characters. The orchestra provides introductions, interludes and postludes, a frame that supports the voices and contributes greatly to the painting of the images that are the driving force behind the music.

In our own search to understand the joy and struggles of our life and existence, the sense of transience is fundamental to our expression and our thoughts. In this concert, we bring together works by George Frideric Handel that offer a symbolic journey to an emotional resting place. These are the images of love, of loss and longing that were the driving force behind the creation of this music.

Handel was particularly successful in depicting the many faces of love, both earthy and divine. Known as a leading composer of operas, oratorios, and instrumental music, he returned to the theme constantly throughout his career, bringing to life stories of love in biblical and mythical settings. His early musical training was in his native town of Halle with Friedrich Wilhelm Zachow, the elected organist of the Liebfrauenkirche. Handel was first taken to Zachow for instruction in music while he was under seven years of age. However, in 1702, in accordance with his father's wishes, Handel began the study of law at the University of Hallé. The following year his father, the distinguished barbersurgeon to the Courts of Brandenburg and Saxony, died and Handel abandoned law for music.

Handel composed the music for *Rinaldo* in the winter of 1711 (first presentation 24 February 1711) and it was the most popular of Handel's operas, receiving 53 performances in London during his lifetime. The libretto, based on Tasso's *Gerusalemme liberata*, is unusual in that it was written specially for Handel, not adapted from an existing opera. During the Sinfonia *Cara sposa*, Almirena, daughter of the Christian commander and betrothed to one of its leaders, Rinaldo, is carried off by dragons to a magic castle by the enchantress Armida. Rinaldo sings of his sorrow, grief and anger: "Dearest beloved/Where are you/Return to me/I defy you furies with the fire of my wrath on your infernal alter."

During the early 1720's, Handel was musical director of the Royal Academy of Music, an institution that brought Europe's leading opera singers to England. *Giulio Cesare* has become the most revived of Handel's operas since its first performance on 20 February 1724. In the third act Cleopatra falls into the clutches of her brother, the evil Tolomeo. Tolomeo sings to an enchained Cleopatra: "I will dominate your fury/I shall see you humbled/You, like Icarus/Wish to fly beyond the stars/ But I shall clip your wings."

Another of Handel's great and perhaps most beautiful, though less performed, operas is Rodelinda, written in the early winter of 1724 and first performed in 1725. The story is based on the history of the Lombards, a wealthy and powerful migrant European people that invaded northern Italy in the late sixth century and ruled there for 200 years. Bertarido has been driven from the Milanese throne by the usurper Grimoaldo but the exiled king has survived and returns in disguise. The work reaches its heights in the First Act scene with Bertarido wandering in a graveyard only to find his own gravestone. It is a path-breaking stroke from the great master Handel that leads us to the beautiful Dove sei ("Dearest Beloved, Come and Console Me). From the oppressions of cruel fate I lament your absence as my heart longs for you."

-Daniel Taylor

FRIDAY MORNING CHAMBER CONCERT

the nightingale's serenade

July 22 and 29, 11:00am Wave Street Studios, 774 Wave Street, Monterey

A Night Out: Serenade & Ball

Franz Peter Schubert Ständchen (Leise fliehen)

Mauro Giuliani Andante, Op. 85

F.P. Schubert Morgenkuss: Nach einem Ball

Schubert/ Johann Lob der Tränen

Kaspar Mertz 1806-1856

Go to Sleep... Wake Up!

Ludwig Spohr Schlaflied Schlaflied

F.P. Schubert Ständchen (Horch, horch die Lerch)

Anton Diabelli Schön, wie deiner Wangen Röte

1781-1858

Love Letters to the Distant Beloved

Ludwig van Beethoven Andenken

J.Kaspar Mertz An die Entfernte

1770-1827

:

F.P. Schubert Liebesbotschaft
Die Taubenpost

NIGHTINGALE'S SERENADE SPONSORS

InterContinental the Clement Monterey

Interlude: An Afternoon Nap

F.P. Schubert Schlummerlied (Es mahnt der Wald)

A Little Night Music

L. Spohr / arr. Diabelli Grand Duo

Allegro moderato

Adagio

L. Spohr : Getrennte Liebe

F.P. Schubert Nachtstück

J.K. Mertz Nocturne

F.P. Schubert Nacht und Träume

A. Diabelli Die Nachtmusik

Clara Rottsolk, soprano Edwin Huizinga, violin Daniel Swenberg, 19th-century (Romantic) guitar

THE NIGHTINGALE'S SERENADE PROGRAM NOTES

IN Biedermeier Vienna, the recently developed sixstring guitar was wildly popular in the 18th and 19th centuries, in large part thanks to the efforts of luthiers/ guitar makers like Jacob August Otto (1760-1829) and the Stauffer family and Italian virtuosi such as Mauro Giuliani and Luigi Legnani. While it was becoming an important concert instrument, it was most popular domestically. It was cheaper than the fortepiano and more portable-ideal for serenades and outside music making. Demand for guitar music rose to an all-time high. Guitarist composers and arrangers such as Giuliani and Diabelli eagerly filled this need. Among the most popular publications were songs accompanied by guitar: Lieder (Haydn, Beethoven, Schubert, Spohr, and earlier composers like Zumsteeg and Keller) and arrangements of the latest opera hits (Rossini, Donizetti, Bellini, etc.).

Today's program explores the largely unknown and surprisingly rich world of the Romantic Lied accompanied by guitar. Some of these songs-those issued by Diabelli-were published first or simultaneously as guitar songs. While it is unlikely that Schubert preferred guitar accompaniment to piano, we know that he approved these and heard them performed (perhaps even by himself, as he owned a guitar by Stauffer). The song Die Nacht comes from a manuscript of his friend Baron von Schlecta. It only exists in this setting and was only discovered recently. Louis Spohr, like Schubert, also approved a separate edition of his songs with guitar accompaniment. One is reminded that the sound/timbre/volume of early 19th-century Viennese guitars and fortepianos were similar-more similar to each other than to either the modern quitar or piano.

Philomel was the name Diabelli gave to his series of arrangements for guitar and voice (over 300). The name (translation: love song) comes from a rather brutal Greek myth, in which Philomel is raped by her sister's husband, vows to tell of his crime, has her tongue cut out...ugly indeed, but she is eventually turned into a nightingale by the pitying gods. The singing of nightingales is also one of the most popular symbols favored by the poets of the time.

Our program is framed by the flow of a day, giving occasion to a variety of serenades. We start at night, like any good serenade. Our lovers meet at the window and spend the evening together. After a ball, the lovers spend the hours talking, walking hand in

hand, and waiting with anticipation, until their first kiss. From there, we have lullabies and a morning serenade. **Ständchen** (Horch, horch) is a translation of Shakespeare's "Hark, hark, the lark"-heard on the Tuesday Foyer concert, in its original setting from his theatre. Later, from some cruel distance, our lover pines, sending his beloved messages and songs by way of a purling stream.

In Mayerhofer's poems (*Schlummerlied* and *Nachtstück*), nature provides solace and comfort to troubled souls. Here, as night descends, our framework of a day is viewed metaphorically. An old man, at the end of his days, is weary of life. He is serenaded by birds and breezes as he slips into endless slumber.

Diabelli also arranged instrumental music. Spohr's String Quartet in D Minor, Op. 11 is a remarkable show piece for the first violin. Diabelli arranged the other accompanying parts for the guitar, resulting in some keys and modulations that are atypical of most guitar music. Giuliani had a gift for cantabile melodies, as featured in his music for guitar and violin. Johann Kaspar Mertz was a Viennese guitarist a couple of generations after Schubert's death. He was a big fan of Schubert, arranging many songs for voice and guitar or as guitar solos. The French guitarist Napolean Coste also arranged Schubert songs around the same time. Here, his lovely transcriptions are translated back into their original German from his French versions.

-Daniel Swenberg

friday afternoon chamber concert from beethoven to britannia

July 22 and 29, 2:30pm Church of the Wayfarer, Lincoln and Seventh, Carmel



William Shield

Quartet in C Minor, Op. 3, No. 3

1748-1829

Allegro Adagio Allegretto

Ralph Vaughan Williams Household Music: Three Preludes on Welsh Hymn Tunes

Crug-y-bar (Fantasia)

1872-1968 St. Denio

Aberystwyth

Ludwig van Beethoven

Quartet in C Minor, Op. 18, No.4

1770-1827 Allegro ma non tanto

Andante scherzoso quasi allegretto

Menuetto: Allegretto
Allegro-Prestissimo

Cynthia Roberts and Patricia Ahern, violins Patrick Jordan, viola Allen Whear, cello

FROM BEETHOVEN TO BRITANNIA SPONSORS

BMW of Monterey, Hayashi & Wayland, William and Susanne Tyler

FROM BEETHOVEN TO BRITANNIA PROGRAM NOTES

THE string quartet was highly esteemed by connoisseurs in the 18th century, principally in and around Vienna. But it was also cultivated in England, most notably by immigrants such as J.C. Bach and Carl Friedrich Abel. Less well remembered are native composers in the genre such as William Shield, considered by some to be England's finest exponent of the string quartet in the 18th century. Shield was born near Newcastle and studied there with Charles Avison, eventually settling in London where he became highly regarded as a composer of comic operas. He was the principal violist of the King's Theatre for nearly two decades, simultaneously serving as house composer for Covent Garden. His many operas, which successfully blended native folk tunes with a more formal Italian style. included Rosina, Robin Hood, and The Woodman. The latter "exploited the season's rage for female archery" and was heard by Haydn in 1791. Shield developed a friendship with the Viennese master and was well acquainted with his music, having participated in an early performance of his Op. 54 quartets. Shield's own String Quartets, Op. 3, were published in 1782. In the Quartet in C Minor, Shield demonstrates not only his skill as a string player familiar with the quartets of Haydn and Boccherini, but the operatic Adagio and use of folk-like tunes in the Allegretto attest to his experience in writing for the English stage.

While Ralph Vaughan Williams' Pastoral Symphony can be considered a meditative reflection in the aftermath of World War I, the works for string quartet presented today were conceived as the Second World War was just beginning to unfold. In a broadcast in 1940, with England already at war with Germany and suffering the catastrophic effects of The Blitz, the composer posed the question of a musician's role in wartime: "Are there not ways in which the composer without derogating from his art, without being untrue to himself...[can] use his skill, his knowledge, his sense of beauty in the service of his fellow men?" As a practical response to this question, Vaughan Williams composed Household Music, Three Preludes on Welsh Hymn Tunes. In the score he explains the title: "These Preludes are designed principally for String Quartet, but the Composer has envisaged their being played by almost any combination of instruments which may be gathered together at one time in a household."

Like the above-mentioned symphony, these pieces project a pastoral flavor evocative of the English landscape. The first of the Preludes, Crug-y-bar (Fantasia) is lyrical throughout, with Vaughan Williams' characteristic modal harmonic language. St. Denio is a lively scherzo using the rhythmic device hemiola, alternating between 6/8 and 3/4 time. The third is a set of variations on Aberystwyth, a theme by the Welsh composer Joseph Parry (1841-1903). The initial variations share the theme conversationally among the instruments, after which three quicker episodes unfold before we are returned to the austere beauty of the opening theme.

Beethoven had been composing music for some eighteen years before his first string quartets were published, perhaps being in no hurry to be compared to the legacies of Mozart and Haydn. The Quartet, Opus 18, No. 4, is in C minor, the dramatic key practically trademarked by Beethoven in works like the Pathétique Sonata, the Third Piano Concerto, and the Fifth Symphony. The tension of the first movement is in league with these works, with an opening theme quickly rising from the violin's lowest note to a fever pitch three octaves above. The formal design of the quartet is one of Beethoven's many innovations. Instead of the expected slow second movement, there is a playful interlude in triple time in contrapuntal style, foreshadowing the equivalent movement in the First Symphony. The Menuetto is characterized by heavy accents on what are normally weak beats; its relaxed Trio is in the major mode, with a shimmering effect provided by the accompanying triplets. The finale, Allegro-Prestissimo, returns to the energy of the first movement with an extroverted rondo in Hungarian style.

-Allen Whear

SATURDAY MORNING CHAMBER CONCERT

viennese matinée: magic flutes & comic characters

July 23 and 30, 11:00am | Sunset Theater, San Carlos and Ninth, Carmel



Music of Wolfgang Amadeus Mozart (1750-1791)

Divertimento in D Major, K. 251

Allegro molto

Menuetto

Andantino

Menuetto: Tema con variazioni

Rondo: Allegro assai

Andante in C Major for Flute and Orchestra, K. 315

Aria: Der Vogelfänger bin Ich ja (The birdcatcher am I)

from The Magic Flute, K. 620

Marcia alla francese from Divertimento, K. 251

Aria: Madamina (Catalogue Aria) from Don Giovanni, K. 527

Alexander Dobson, baritone
Robin Carlson Peery, flute
Dawn Loree Walker, flute and piccolo
Roger Cole and Ellen Sherman, oboes
Dominic Teresi and Britt Hebert, bassoons
Christopher Cooper and Loren Tayerle, French horns
Emlyn Ngai, Catherine Emes, Elizabeth Stoppels Girko and Ann Duggan, violins
Nancy Lochner, viola
Paul Rhodes, cello
Bruce Moyer, double bass

VIENNESE MATINÉ<mark>E: MAG</mark>IC FLUTES & COMIC CHARACTERS SPONSORS

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VIENNESE MATINÉE: MAGIC FLUTES AND COMIC CHARACTERS PROGRAM NOTES

THE term divertimento is derived from the Italian for "diversion, recreation, and enjoyment," and defined, in part, by the New Grove Dictionary as "a work primarily designed for the entertainment of the listeners and the players." This morning's chamber concert obviously begins with such a work, but the description could easily apply to the entire program. With selections drawn from different periods of Mozart's life and varied genres, the intention is to offer a diverting sampler highlighting the composer's lighter side.

According to some accounts, the **Divertimento in D Major**, **K. 251**, written in July, 1776, was a birthday gift for Mozart's sister Nannerl. It is unusual for having just a single oboe in its ensemble, and the sonata form of the first movement uses Haydn's monothematic principal. The second minuet is in the form of a theme and variations, and the ebullient *Rondeau* takes on the character of a contradance in its contrasting sections. When divertimentos were performed for entertainment or at ceremonial occasions, a march often framed the musical program. A *Marcia alla francese* is attached to this Divertimento, but we will use it later, to introduce the aria from **Don Giovanni**.

Mozart's Andante for Solo Flute was probably intended as an alternate slow movement for the Concerto in G Major, K. 313. Neil Zaslaw describes its singing character as "like the heroine of a pastoral opera of the period." Written a year or two after the Divertimento, the melody anticipates an aria in The Magic Flute, more than a decade later, in which the hero Tamino takes out his flute and animals of the forest fall under its spell. Surprised by the flute's power, he sings, "How strong must be your magic sway, lovely flute, if at your sound even wild beasts feel joy."

The heroic Tamino's counterpart in **The Magic Flute** is the comical character Papageno, the bird-catcher. Early in the story he enters, clothed in feathers and carrying a bird cage and a set of pipes, which he demonstrates while singing his charming first aria, *Der Vogelfänger bin ich ja* (The bird-catcher am I). In three verses written in a popular style (as opposed to the more highbrow music of Tamino) Papageno boasts of his freedom and happiness, his skill at catching birds, and his longing for a girlfriend or wife.

As Papageno is the common man's counterpart to the noble Tamino, so is Leporello the servant to his master, the eponymous Don Giovanni. But Leporello is a more complex character, for despite his lower social rank and comical attributes, he enables and even conspires with his libertine master. In the aria Madamina, il catalogo è questo (My little lady, this is the catalogue), Leporello sings to Donna Elvira, one of Don Giovanni's recent conquests. In a misguided attempt to console her, he enumerates his master's thousands of seductionscountry by country, with 1,003 in Spain alone-which have been dutifully recorded in the catalogue. Every possible nationality, social rank, shape and size have been included in the list, all leading to Leporello's conclusion: Purche' porti la gonella, Voi sapete quel che fa (As long as she has a skirt on, you know what he does).

-Allen Whear

youth chorus - shakespeare and friends

July 23, 4:00pm All Saints Church, Dolores and Ninth, Carmel

Festival Youth Chorus John Koza, director

John Dowland : Fine knacks for ladies

1562-1626 Come again! Sweet love doth now invite

John Farmer : Take time while time doth last c. 1565-1605 : A little pretty bonny lass

Matthew Harris Shakespeare Songs

b.1956 Hark! hark! the lark

Tell me where is fancy bred

I shall no more to sea

When that I was and a little tiny boy

It was a lover and his lass

O mistress mine!

And will a-not come again?
When daffodils begin to peer

Who is Silvia?

Ralph Vaughan In Windsor Forest

Williams: The Conspiracy

1872-1958 : Falstaff and the fairies

Wedding Chorus

Epilogue

YOUTH CHORUS - SHAKESPEARE AND FRIENDS PROGRAM NOTES

SHAKESPEARE and Friends was created to connect with the over-arching theme of this year's festival—the British composers. Two madrigals by John Dowland, Fine knacks for ladies and Come again! Sweet love doth now invite begin the program. These pieces were chosen because John Dowland was a contemporary of Shakespeare. Next are two madrigals by John Farmer, one of the finest composers of madrigals, or musica transalpina (music that crossed the Alps from Italy). The main dish of the concert is the Matthew Harris settings of Shakespeare texts (what, an American?). These lovely pieces are modern, yet tuneful, all a cappella and occasionally jazzy. Lastly, the humorous In Windsor Forest by Ralph Vaughan Williams is a musical reduction of his opera, Sir John in Love. These witty, yet exquisite compositions are sure to delight.

- John Koza

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The Carmel Bach Festival thanks the following organizations and individuals for supporting the Virginia Best Adams Vocal Master Class, Community and Special Events, Youth Chorus, and Young Musicians programs.

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Duke and Vicki Slichter for our youth programs

TUESDAY AFTERNOON TWILIGHT CHAMBER CONCERT

bright seraphim

July 26, 6:00pm | Carmel Mission Basilica, Rio Road, Carmel

George Frideric Handel Let the Bright Seraphim from Samson

1685-1759

John Stanley Voluntary II in A Minor

1712-1786

Andante

Allegro

Arcangelo Corelli 1653-1713

Sonata in D Major for Trumpet, WoO4

Grave

Allegro

Grave

Allegro

Allegro

Henry Purcell

Thomas Arne

Evening Hymn from Harmonia Sacra

1659-1685

Sleep, Gentle Cherub from Judith

1710-1778

G.F. Handel Oh sleep from Semele

T.Arne

Arise, Sweet Messenger from Alfred

G.F. Handel

Suite in F Major, HWV 427

Adagio

Allegro

Adagio

Allegro

H. Purcell

Hark! The echoing air from The Fairy Queen

Alessandro Melan

Cantata, All'armi, pensieri for soprano, trumpet and organ

1639-1703

Kendra Colton, soprano Wolfgang Basch, trumpet Holly Chatham, organ

TWILIGHT BRIGHT SERAPHIM SPONSORS

Jane V. Shedlin

BRIGHT SERAPHIM PROGRAM NOTES

HANDEL'S **Samson**, one of his true masterpieces of dramatic sacred oratorio, was written in 1741 but was not performed for another two years while the composer saw to performances of its musical sibling, **Messiah**, in Dublin. The biblically inspired text was adapted from the work of John Milton. The brilliant aria *Let the bright Seraphim* is the penultimate movement in the oratorio, sung by the "Israelite Woman" in celebration of Samson's heroic death.

Despite a childhood injury that left him blind, John Stanley became one of England's most important musicians in the 18th century. His prodigious musical gifts blossomed despite his handicap, and by the age of seventeen, when he became the youngest person ever to earn a Bachelor of Music degree at Oxford, he had already been playing professionally in important churches for six years. His organ playing earned the admiration of Handel, who heard him frequently at the Temple Church in London. After Handel's death, Stanley directed oratorios (from memory) at Covent Garden and elsewhere, and for a time directed the annual Foundling Hospital performances of Messiah. Stanley was an active composer whose life spanned the late baroque style of Handel and the galant trends of I.C. Bach. His output included cantatas, church music, and concertos, but he is chiefly remembered for his organ voluntaries.

Arcangelo Corelli's violin sonatas, trio sonatas, and concerti grossi were each in their genre among the most influential works of the baroque era. All of these works were for string instruments and continuo. But one surviving work of Corelli involves a wind instrument of any kind: a Sonata a Quattro, originally for trumpet, two violins, and continuo published posthumously in London in 1704. In this stately sonata da chiesa the trumpet provides brilliant textural variety in its short but varied movements.

Thomas Arne was the dominant figure in theater music in 18th century London, where he was particularly active in Covent Garden and Drury Lane, as well as the pleasure gardens at Vauxhall. He re-worked his masque Arnold (1740), which included his most famous work, Rule Britannia, first as an oratorio, then as an opera. As a Catholic, Arne was not active in church music for the Church of England, but was highly successful on the stage and in instrumental music. His oratorio Judith (1761) is considered the finest by an English composer of the period.

Purcell's semi-opera The Fairy Queen was loosely based on Shakespeare's A Midsummer Night's Dream, as adapted by Dryden.

The first performance, in 1692, employed some 100 performers including actors, dancers, singers, and instrumentalists. Shortly after the composer's death in 1695, the score disappeared, prompting an advertisement offering a 20-guinea reward for its return, or "proportional for any act or acts thereof." Fortunately for us, it was discovered intact in 1900. Falling near the end of **The Fairy Queen** is the joyful aria *Hark! The echoing air*, featuring soprano and trumpet, celebrating the happy reunion of all of the couples in the play.

Alessandro Melani came from a large musical family in Pistoia, Tuscany, and settled in Rome, where he held positions at such important churches as Santa Maria Maggiore. Although prolific in several genres, he is best remembered for vocal music, such as his five cantatas for soprano and trumpet. Four of his brothers were famous castrati, so it may have been one of them who performed works such as the cantata *All'armi*, *pensieri* (To Arms, my thoughts). Like a miniature opera, it alternates between arias and secco recitatives, dealing with the age-old conflict of Love vs. War, enhanced by thrilling virtuosity.

-Allen Whear

wednesday twilight chamber concert twilight quintets

July 27, 5:00pm Church in the Forest, 3153 Forest Lake Road, Pebble Beach



Music of Wolfgang Amadeus Mozart (1756-1791)

Quintet in E-flat Major for Horn and Strings, K. 407

Allegro

Andante

Rondo: Allegro

String Quintet in G Minor, K. 516

Allegro

Menuetto: Allegretto

Adagio ma non troppo

Adagio-Allegro

Christopher Cooper, natural horn Peter Hanson and Cynthia Roberts, violins Patrick Jordan and Karina Fox, violas Allen Whear, cello

TWILIGHT QUINTETS OF MOZART SPONSORS

Pebble Beach Company, David and Julie Nee

TWILIGHT QUINTETS PROGRAM NOTES

WE have Joseph Leutgeb, a brilliant horn player and family friend (later turned cheese monger) to thank for the existence of Mozart's wonderful series of concertos and this quintet for horn and strings. If you recall the Horn Rondo performed in last summer's festival, you saw an example of the playful, teasing relationship Mozart had with Leutgeb. The Horn Quintet was written after Mozart's first year in Vienna in 1782, the same year as his marriage to Constanze Weber.

The Horn Quintet has been called a miniature concerto because of its predominant texture of horn solo with accompaniment of strings and its three-movement format. However, there are delightful moments of interplay, such as that between the single violin and horn in the development of the first movement, and in the lyrical Andante. In this movement one hears a quality reminiscent of the serenades Mozart had written in his and Leutgeb's former home of Salzburg. One also thinks of a review of Leutgeb's playing in the Mercure de France, which stated that he could "sing an adagio as perfectly as the most mellow, interesting and accurate voice." The third movement is a rondo whose principal theme is an accelerated version of the first notes of the Adagio theme. In what may have been intended as a subtle joke for Leutgeb, the theme is rhythmically ambiguous: is the first note an upbeat or a downbeat? Near the end, all five instruments vie for the theme in a friendly contest only the horn can win.

As with all of Mozart's music for horn, the part was conceived for a "natural" instrument, meaning one without valves, using only the natural overtone series plus additional notes achieved with manipulations of the hand inside the instrument's bell.

A notice in the *Wiener Zeitung* in April 1788 announced "Three new Quintets for 2 Violins, 2 Violas, and Violoncello, which I offer on subscription, handsomely and correctly written... Kapellmeister Mozart, in actual service of His Majesty." Three months later, another notice appeared: "Since the number of subscribers is still very small, I am forced to postpone issuing my 3 Quintets until I January, 1789." This demonstrates the beginnings of Mozart's financial troubles and a growing sense of alienation from the Viennese public. That same year, a solicitation for subscribers for his glorious last symphonies, the Jupiter and the G Minor, had no takers, except for the loyal Baron van Swieten. As Robbins Landon writes, "The G Minor Quintet is a mirror of Mozart's personal tragedy: music's greatest

genius was misunderstood and spurned by the only segment of society on whom he could count for support."

Mozart had come far from his first string quintet, written fourteen years earlier and modeled after fellow Salzburger Michael Haydn. The new group of three included one arranged from an earlier work for winds. The other two-like the C Major "Jupiter" (No. 41) and G Minor (No.40)—form a pair of opposites: one is bright and celebratory, the other tragic and personal. Indeed, the G Minor Quintet is one of Mozart's darkest and most poignant works in any genre.

The first movement establishes a restless and tragic mode already in the first theme, built from rising triads and chromatic descents. The first viola part-which anecdotal evidence points to having been played by Mozart himself in private readings with Haydn on violin—has alternating roles of bass, melody, and middle voice: it is the keystone of the piece. The second theme features the dissonant leap of a minor ninth, with the rare marking mfp (mezzo-forte piano), like a muffled outcry. A brooding Menuetto, with nervous rhythm and abrupt forte chords, is temporarily relieved by the Trio in the major mode. The Adagio turns inward, the strings muted, and in the rich key of E-flat major, creating an unearthly sonority. Like a soliloquy or an operatic aria, this music seems to follow a protagonist's train of thought as it passes through various moods ranging from prayer-like contemplation, to despair (the second viola ominously responding), to hopeful flights of fancy. The final movement begins with an Adagio introduction in a tragic vein before leading into the Allegro, a cheerful rondo in G major. The listener must decide whether the previous sadness has been truly vanguished or if one is smiling through tears.

-Allen Whear

virginia best adams vocal master class showcase

July 30, 1:30pm | Sunset Theater, San Carlos and Ninth, Carmel

Kathryn Mueller, soprano; Thea Lobo, mezzo-soprano; Lawrence Jones, tenor; Jason Steigerwalt, baritone



George Frideric Handel

Questo è il cielo di contenti from Alcina, HWV 34

1685-1759

Full ensemble

Johann Sebastian Bach

Des Vaters Stimme ließ sich hören from Cantata BWV 7, Christ unser Herr zum

1685-1750 : Jordan kam

Lawrence Jones, tenor

Antonio Vivaldi

Senti l'aura che leggera from Giustino, RV 717

1678 - 1741

Kathryn Mueller, soprano

Heinrich Schütz

Es steh Gott auf, SWV 356 from Symphonae Sacrae, Book II

1585-1672

Lawrence Jones, tenor; Jason Steigerwalt, baritone

J.S. Bach

Seinem Schöpfer noch auf Erden from Cantata BWV 39, Brich dem

Hungrigen dein Brot

Thea Lobo, mezzo-soprano

J.S. Bach

Es ist vollbracht from Cantata BWV 159, Sehet! wir gehn hinauf gen Jerusalem

Jason Steigerwalt, baritone

Henry Purcell

From Timon of Athens, Z 632

1659-1695

Come, come all to me

Who can resist such mighty charms

Come let us agree

Full ensemble

G.F. Handel

Nague al bosco from Giustino, HWV 37

Thea Lobo, mezzo-soprano

I.S. Bach

Wer ein wahrer Christ will heißen from Cantata BWV 47, Wer sich selbst erhöhet, der

soll erniedriget werde

Kathyrn Mueller, soprano

G.F. Handel Fato tiranno e crudo from Flavio, Rè di Longobardi, HWV 16

Jason Steigerwalt, baritone

Alessandro Grandi O quam tu pulchra es

1586-1630? Lawrence Jones, tenor

G.F. Handel Se il cor ti perde from Tolomeo, HWV 25

Kathryn Mueller, soprano; Thea Lobo, mezzo-soprano

J.S. Bach Du heilige Brunst, süßer Trost from Der Geist hilft unser Schwachheit auf, BWV 226

Full ensemble

Neil Tatman, oboe; Cristina Zacharias and Amelia Roosevelt, violins Meg Eldridge, viola; Paul Rhodes, cello; Bruce Moyer, double bass Daniel Swenberg, theorbo; Scott Allen Jarrett, harpsichord and organ

This is the final event for the 2011 Adams Vocal Master Class.

David Gordon, director; Kendra Colton, faculty; Scott Allen Jarrett, music director and accompanist

The Carmel Bach Festival is deeply grateful to All Saints Church and Church of the Wayfarer for graciously providing facilities for the Adams Master Class working sessions.

community concerts

July 25 • Free Admission | Salinas High School, 726 South Main Street, Salinas

Salinas program will be slightly different than below, with addition of YOSAL students participating.

July 28 • Free Admission Oldemeyer Center, 986 Hilby, Seaside

Tower Music, Suzanne Mudge, director Festival Youth Chorus, John Koza, director

> Bells Ian McDougall

c.1940's

John Dowland Fine knacks for ladies

> 1562-1626 (Come again! Sweet love doth now invite)

John Farmer Take time while time doth last

c.1565-1605 (A little pretty bonny lass)

William Tell Overture Giacchino Rossini

1792-1868

Manuel Penella

El Gato Montes

1880-1939

Matthew Harris Shakespeare Songs

Ь.1956

Hark! hark! the lark

Tell me where is fancy bred

I shall no more to sea

It was a lover and his lass

O mistress mine!

When daffodils begin to peer

Who is Silvia?

Suite of 17th Century Dances Thomas Simpson

> 1582-1628 Intrada

William Brade Pavanne

1560-1630 Galliard

Edited By Raymond Mase

Guillaume Dufay

Arr. by Brian Homes

c.1400-1474

trans. N. Nakamura

Gloria ad modum tubae

Tyrley, Tyrlow (XV Century)

TOWER MUSIC PERSONNEL:

Leonard Ott and Susan Enger, trumpets

Bruce Chrisp, Suzanne Mudge, Wayne J. Solomon, trombones

Kevin Neuhoff, percussion

For a complete list of music & ideas, and Academy donors, see page 156

SPECIAL EVENT

big b<mark>and bach</mark>

July 24, 8:30pm Sunset Theater, San Carlo and Ninth, Carmel

Next Generation Jazz Orchestra, Paul Contos, director Dr. Rob Klevan, Monterey Jazz Festival education director Joe Lovano, saxophonist
Alice Kirwan Murray, vocalist
Youth Chorus, John Koza, conductor



NEXT GENERATION JAZZ ORCHESTRA 2011

Director- Mr. Paul Contos

Saxophones

Patrick Bartley-alto : Dillard High School of the Arts, Ft Lauderdale, FL

Julian Lee-alto : Montclair High School, Montclair, N

Rane Roatta-tenor : New World School of the Arts, Miami, FL

Robert Sheppard-tenor : Amador Valley High School, Pleasanton, CA

Connor Anderson-baritone : FAME Charter School, Concord, CA

Trombones

Kyle Molitor : Tigard High School, Tigard, OR

St. Clair Simmons III : Dover Area High School, Dover, PA

Joonas Lemetyinen : West Linn High School, West Linn, OR

Calvin Barthel : Albany High School, Albany, CA

Chris Palowitch-bass Amador Valley High School, Pleasanton, CA

Trumpets

Christian Marrero A.W. Dreyfoos School of the Arts, West Palm Beach, FL

Enrique Sanchez Osceola County School of the Arts, Kissimmee, FL

Adam O'Farrill LaGuardia High School for Music and Art, New York, NY

Josh Shpak : Northgate High School, Walnut Creek, CA

Tree Palmedo Oregon Episcopal School, Portland, OR

Rhythm

Chase Morrin-piano Canyon Crest Academy, San Diego, CA

Daryl Johns-bass Dwight-Englewood School, Englewood, NJ

Kai Devitt-Lee-guitar 🔭 Healdsburg High School, Healdsburg, CA

Anthony Fung-drums St. Michael's College School, Toronto, ON, Canada

Kevin Mixon, Jr.-drums * West Genesee High School, Camillus, NY

Hope Flores-vocals * L.A County High School for the Arts, Los Angeles, CA

BIG BAND BACH PROGRAM NOTES

A concert rooted in serendipity...

Last spring, when Music Director Paul Goodwin programmed Mark Anthony Turnage's A Man Descending for tenor saxophone and chamber orchestra, Executive Director Camille Kolles had an inkling this might be the year that fulfills her aspiration for the Bach Festival to begin collaborating with the Monterey Jazz Festival (MJF). Later, learning from MJF Education Director Rob Klevan that 21 of the best high school jazz musicians in the country comprising the Next Generation Jazz Orchestra would be making a rare stop in Monterey during the week of Joe Lovano's stay, it was cinched. NGJO could enjoy an opportunity to showcase some of their repertoire with Mr. Lovano's added inspiration before launching their tour (originally to Japan and now re-booked to the West Coast). And CBF would enjoy the opportunity to present Mr. Lovano together in concert with NGIO, launching what is hoped to be a future of many and deeper collaborations between the two festivals.

The decision to book Bach Festival Chorale member Alice Kirwan Murray—a vocalist equally at home in styles from opera to jazz—was an easy one. In the spirit of this collaboration's organic unfolding, the idea to commission San Jose-based composer and Coordinator of Jazz Studies at San Jose State University Aaron Lington to write a work for Big Band based on a Bach's Passacaglia in C minor has resulted in the world premiere you hear tonight. The Lington premiere will be heard within the set of Big Bach arrangements which include J.S. Bach 's Two-Part Invention (in D Minor), arranged and adapted by Gordon Goodwin, and Bach's Fugue No. 2 in C Minor, arranged by Bob Secor.

With CBF's talented Youth Chorus opening the concert, it is ultimately the youth of this program who lead the way in demonstrating that musical styles cannot be contained within silos of genre, but rather are ever-experimenting and ever-evolving.

- Carmel Bach Festival

BIG BAND BACH SPONSORS

Wells Fargo Bank, Patrick and Annette Welton, Welton Family Foundation



AARON Joseph Lington received his BM in Music Education from the University of Houston Moores School of Music, and earned both his MM in Jazz Studies and DMA in Saxophone Performance from the University of North Texas where he studied with James Riggs. His performing and compositional credits include collaborations with the University of North Texas One O'clock Lab Band, Maynard Ferguson, the BBC Radio Orchestra, the Count Basie Orchestra, Bo Diddley, Jamie Davis, and many others. In addition, he has won awards for both his playing and writing from Downbeat Magazine, ASCAP, and was the 2003 recipient of the Sammy Nestico Award.

In addition to his position as Associate Professor at San José State University where he serves as Coordinator of Jazz Studies, Dr. Lington is also a member of the faculty at the Texas Music Festival Jazz Institute, hosted by the University of Houston. Dr. Lington is a saxophone performing artist for Rico Reeds.

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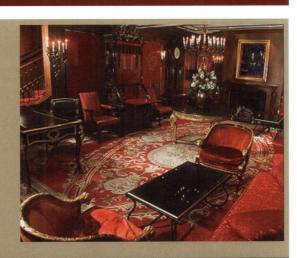


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art raffle

FAST becoming a Festival tradition, the third annual Carmel Bach Festival art raffle features over 125 works of art inspired by the natural beauty of Carmel and the Bach Festival experience. All pieces are donated by the artists, most of whom work and live on the Monterey Peninsula.



by Paul Youngman

Place:

Marjorie Evans Gallery at Sunset Center

Dates:

July 11-July 30

Hours:

Monday-Friday, 9:00am-5:00pm and prior to Festival events held at Sunset Center.

Cost: \$5 per ticket or 7 for \$30.

You may purchase tickets prior to each Sunset Center event at the gallery, in the Bach Boutique, at the Sunset Center Box Office or at the Carmel Bach Festival Office.

Sandra Jordan

To Enter the Raffle:

Drop your raffle tickets in the box under the artwork you'd like to win. Winning tickets will be drawn the week of August 2 and winners will be contacted by phone.

To pick up art:

Winners can pick up their artwork at the Carmel Bach Festival Office or pieces can be mailed. If you choose to have your artwork mailed, you will be asked to arrange for payment of shipping costs by credit card. A fee of \$15.00 will cover shipping and handling.

THANK YOU to the Art Raffle committee:

Susan DuCoeur, Janet Fitzpatrick, curator Mary Hill, and Committee Chair Gail Dryden.

Alan Stacy

Special thanks to the artists who have contributed to this year's The Art of Music Raffle:

ART RAFFLE ARTISTS

Eleen Auvil Willa Aylainan Mary F. Beach Paola Berthoin Jean Brenner Dionys Briggs Cindra Brinsmead Teresa Brown Lyle Brumfield Rome Brumfield Luisa Cardoza Pam Carroll Fred Chamberlain Mahlon M. Coleman Vivian Cornwall Sheila Delimont Kristen DeMaria Dixie M. Dixon Miguel Dominguez Charlene Doran Suzanne Dorrance Stan Dryden Susan DuCoeur Hanne Lori Eggemann

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silent auction

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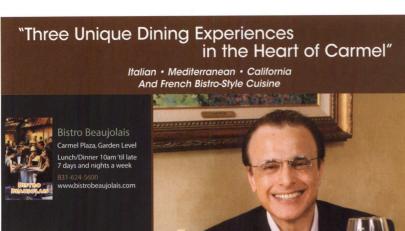
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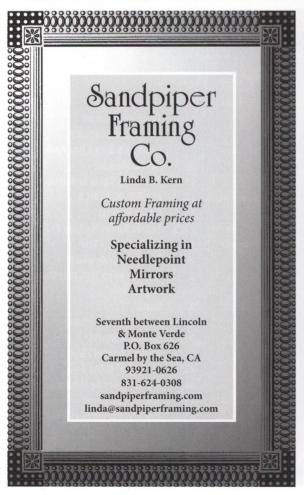
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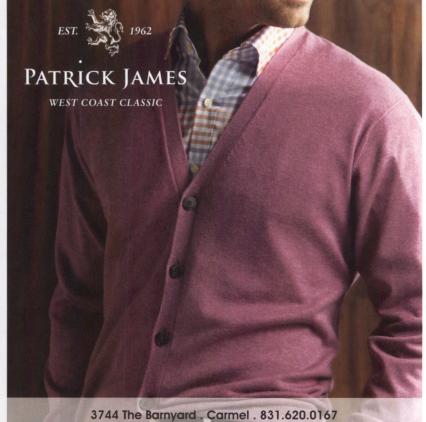
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Take a stroll through Carmel-by-the-Sea and enjoy the creativity of the participants in our First Annual Window Display Contest. A panel of judges consisting of representatives from the arts community and the Bach Festival will select winners in up to six categories. Special thanks to this year's judges: Suzanne Dorrance, photographer; Gretchen Flescher, architect; and Susan Klusmire, director of the Carmel Art Association.

The People's Choice award will be based on popular vote – pick up your map and ballot (available at the Bach Festival office or at Sunset Theater Ticket Office and Lobby), take a walk through town and vote for your favorite!

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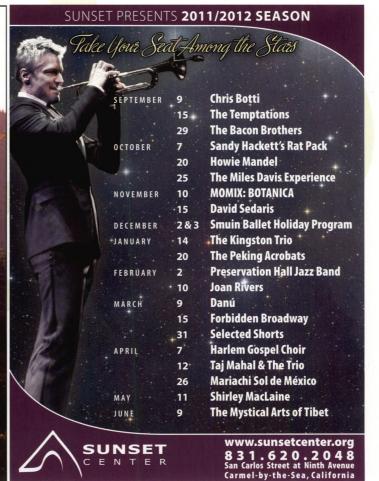


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